DOCUMENT RESUME

ED 375 430 CS 214 583

AUTHOR	Hahn, Jan Cladouhos
TITLE	Framework for Aesthetic Literacy. The Montana Arts and English Curriculum. Instructional Guide. First Edition.
INSTITUTION	Montana State Dept. of Public Instruction, Helena.
SPONS AGENCY	Fund for the Improvement and Reform of Schools and Teaching (ED/OERI), Washington, DC.
PUB DATE	94
CONTRACT	R215G30044
NOTE	237p.
PUB TYPE	Reports - Descriptive (141) -- Guides - Classroom Use - Teaching Guides (For Teacher) (052)
EDRS PRICE	MF01/PC10 Plus Postage.
DESCRIPTORS	*Art Activities; *Art Education; Class Activities; Creative Expression; Curriculum Development; Elementary Secondary Education; *Integrated Curriculum; *Language Arts; Program Descriptions
IDENTIFIERS	Aesthetic Reading; *Montana

ABSTRACT

This document presents materials related to the Framework for Aesthetic Literacy, which provides a model for integrating the study of the arts and English/language arts in kindergarten through high school. The instructional guide included in the document describes the philosophy, purposes, and curriculum design of the framework, suggests ways the curriculum can be implemented, provides content and delivery standards, and offers suggestions for assessment. A pamphlet also included in the document provides an overview of the Framework, discusses how aesthetic literacy pays dividends and how the Framework bridges standards and practice, summarizes content standards for aesthetic literacy, discusses how the Framework emphasizes learning and makes real world connections, and addresses how the Framework broadens the traditional concept of literacy. The document concludes with 27 "curriculum cycles" that model experiences through which students learn by encountering the arts and making works of art. Each cycle in the document is accompanied by suggested assessment techniques, activities, and/or resources. (RS)

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Framework for Aesthetic Literacy

The Montana Arts and English Curriculum

INSTRUCTIONAL GUIDE

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Framework for Aesthetic Literacy

Montana Arts and English Curriculum

Instructional Guide

Montana Office of Public Instruction
Nancy Keenan, Superintendent
Jan Cladouhos Hahn, Project Director and Primary Author
1994

The *Framework for Aesthetic Literacy* was underwritten by a grant from the U.S. Department of Education FIRST Office (Fund for Improvement and Reform of Schools and Teaching) under the Secretary's Fund for Innovation in Education Program. Fourteen of these grants, called State Curriculum Frameworks, were awarded. The purpose of the Montana Arts and English Curricular Framework was to provide outstanding models of integrated, arts-focused schools in Montana. The curriculum team discussed and wrote for a total of 12 days in Helena and then met with the Advisory Committee for final revisions and approval in June of 1994.

This guide and the curriculum packets should be considered working drafts. They are designed to help begin school reform in the direction of aesthetic education, integration, and creative inquiry. For schools and teachers interested in implementing this curriculum, packets containing the cycles are available from the Office of Public Instruction. Call Jan Hahn at 444-3714.

This document was printed entirely with federal funds from
the United States Department of Education
Secretary's Fund for Innovation in Education,
Grant Award Number R215G30044.

Grant Writers

Jan Cladouhos Hahn	Language Arts Specialist, OPI
Christine Peña	Arts Education Specialist, OPI

Project Directors

Jan Cladouhos Hahn	Language Arts Specialist, OPI
Julie Smith	Arts Education Specialist, OPI

Editor/Consultant

Mary Sheehy Moe	English Teacher, Helena VoTech

Administrative Assistant

Marilyn Craft	Office of Public Instruction

Curriculum Team Members

George Bewick	Superintendent, Roy
Janet K. Boisvert	English and Journalism Teacher, Harlem High School
Marilyn Delger	Principal, Hawthorne Elementary School, Bozeman
Sherrill Dolezilek	Teacher and Music Specialist, Townsend Elementary
Ed Harris	Music Specialist, Composer, Billings
Wes Hines	Art Teacher, Flathead High School, Kalispell
Brandy Howey	Librarian and English Teacher, Hinsdale Schools
Ellin Ifft	Art Specialist, Arlee Schools
Margaret F. Johnson	Drama and English Teacher, Sentinel High School, Missoula
Karen Kaufmann	Dancer and Drama/Dance Faculty, University of Montana, Missoula
Tom Mollgaard	English Teacher, Choteau High School
Bob Rennick, Jr.	Drama and English Teacher, Winifred
Margaret Grant Scott	Teacher, Lewis and Clark Elementary, Missoula
Pete Shea	Music Teacher, Douglas Gold Elementary, Browning
Harry Smith	Professor in Communication Studies, Carroll College, Helena
J. Malcolm Swan	English Teacher, Polson High School
Brenda Ueland	Art Teacher, Castle Rock Middle School, Billings
Susanne Woyciechowicz	Art Teacher, Rattlesnake Middle School, Missoula

A special thanks to Office of Public Instruction Coordinating Committee members Mike Chapman, Don Freshour, Michael Hall, and Kathleen Mollohan for advice and support.

Advisory Committee Members

Randy Bolton	Theater Department Chair, University of Montana, Missoula
Chris Brewer	Teacher, Kalispell
Raymond Campeau	Teacher, Bozeman
Corwin Clairmont	Salish Kootenai Tribal College, Ronan
Rebecca Davis	Teacher, Billings Central Catholic High School
Ann de Onis	Department of Education, Montana State University, Bozeman
Beverly Fox	Actress and Retired Teacher, Helena
Harold E. Gray	Spirit Talk Press, Browning
Lynette Zuroff	Education Department, Carroll College, Helena
Jim Kriley	Dean, School of Fine Arts, University of Montana, Missoula
Joe Malletta	Superintendent, Bigfork Schools
Eva Mastandrea	Professor of Art, Western Montana College, Dillon
Beck McLaughlin	Helena Presents, Helena
Fran Morrow	Montana Arts Council, Helena
Claudette Morton	Montana Arts Alliance and Western Montana College, Dillon
Garth Petrie	Department of Education, University of Montana, Missoula
Lynda Sexson	Professor of Humanities, Montana State University, Bozeman
Bill Thackeray	Professor of English, Northern Montana College, Havre

Project Timelines

1993	Grant Award, Initial Framework Writing
1994	Completion of Draft Framework
July	Printing of Draft Framework
Aug-Dec	Curriculum Team and Advisory Committee Workshops and Information Sessions; Distribution of Framework Model School Applications Available
1995	
January 30	Applications Due for Model School Grants
February	Selection of Model Schools
June-Aug	Professional Development, Training for Model School Staff
Sept-Dec	Model Schools Operating, Implementing Curriculum Framework
1996	
Jan-June	Model Schools Open to Visitations and Training Update of Curricular Materials and Framework
July	Printing of Revised Framework

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Framework for Aesthetic Literacy

INTRODUCTION

Philosophy

> "Great nations write their autobiographies in three manuscripts: the book of their deeds, the book of their words, and the book of their art. Not one of these books can be understood unless we read the two others." (John Ruskin, 1985)

Because art serves both as a commentary on society and an embodiment of its values, the arts--whether visual, musical, dramatic, or literary--open a book in which to study our world and our lives. Through the arts, we can explore societal issues, from the conflict between responsibility and freedom to the struggle to preserve individuality in a crowded, interdependent society. The arts also invite us to wrestle with academic and personal issues, as we discover what the arts have to say about creativity, intellectual freedom, and the nature of truth. Yet, in spite of the power of the arts to teach, aesthetic literacy is rarely emphasized in schools. This framework attempts to bring beauty to learning, by exploring the languages of the visual, performing, and literary arts.

What is aesthetic literacy?

Traditionally, "aesthetics" has meant the attempt within a culture to define truth and beauty as perceptions that may or may not involve what we label "art." Throughout time, all peoples have recognized an aesthetic dimension to life, have pursued it, nurtured it, and given it a central place in their societies. In the presence of those things we perceive to be aesthetically pleasing, we are lifted above the mundane to catch a glimpse of something higher, something timeless. Aesthetics is the study of these culturally-based responses to and human feelings and perceptions about experience.

"Literacy," generally defined as the ability to read and write, requires the base of knowledge to communicate intelligently about literature, society, and culture. "Aesthetic literacy" depends upon "reading" in its fullest sense--experiencing, interpreting, and responding to print, images, and sound, not just the scooping up of information that is in print. Aesthetic literacy expands "writing" to communication using not only verbal, but also musical, kinesthetic, and visual languages. Aesthetic literacy is the foundation of all other disciplines: seeing the beauty of a mathematical proof, like seeing the beauty of a poem, brings learning alive and deepens our understandings. With aesthetic literacy, we move through a world of infinite significance; without it, we live as physical creatures, disconnected from history and from ourselves.

Aesthetic literacy is more than an awareness of our cultural heritage, more than "arts appreciation." It requires the acquisition of skills, knowledge, and habits of mind that empower us to participate in and to discriminate among artistic experiences--and by extension, in the experiences art reflects. Aesthetic

literacy begins with the ability to perceive and analyze spoken, written, musical, visual, cinematic, and dramatic messages. Aesthetic literacy develops through inquiry and communication in, through, and about the arts. Aesthetic literacy matures in a deepened understanding reached by placing messages in their cultural contexts and relating artistic inquiry to knowledge from other disciplines. And, as we interact with others or reflect upon our own craftsmanship, aesthetic literacy teaches us detail, it teaches us to practice something until it is right, and it teaches us that the bottom line is that anything we do must reach certain standards to be valued by ourselves and others.

Today, we've come to understand that to achieve aesthetic literacy means to learn to ask the questions that uncover the levels of meaning inherent in any creation. What was the writer or painter or architect trying to communicate? What is it about a particular work that makes us feel that we've been somewhere we've never been before? How did the artist achieve a certain effect? According to Maxine Greene, "To pose such questions is to make the experiences themselves more reflective, more critical, more resonant." (Greene, 1992) Aesthetic literacy allows a person to see more and hear more and feel more because the more we know, the more we see. Therefore, aesthetic literacy is a way of knowing that can and should be learned.

Why aesthetic literacy?

The problems with verbal illiteracy have grave consequences, but aesthetic illiteracy also robs our children. Conversely, as nationally acclaimed music educator Charles Fowler has noted, aesthetic literacy enriches them in these ways:

> Aesthetic literacy emphasizes craftsmanship. As students create works of art and explore the artwork of others, they learn the importance of detail. They learn that painstaking care, patience, and "being a perfectionist" pay off in the finished product.
>
> Aesthetic literacy teaches students that self-discipline is required to achieve success, a lesson that has the power to improve performance not just in the arts, but throughout the curriculum. Indeed, research has shown that students who take music lessons achieve at higher levels academically than their peers because they have learned that "practice makes perfect." (National Commission on Music Education, 1992) That lesson of self-discipline is taught by all the arts.
>
> Aesthetic literacy encourages innovation, rather than imitation. To create works of art, students must express their own knowledge, experience, or attitudes, rather than replicate the knowledge, experience, or point of view of their teacher. It is this innovative thinking that has produced not only the great artists, but also great scientists and inventors. After all, it was Einstein, not Picasso, who asserted that "Imagination is more important than knowledge."
>
> Aesthetic literacy reveals meaning that we can't discover any other way. Other disciplines can provide information, accumulated knowledge, and data, but the arts provide insight, understanding, and wisdom. Science can explain the phenomenon of a sunrise, but it take a poet--like Emily Dickinson--to convey its emotional power. Similarly, history may record the influence of Christianity on the Renaissance, but only the arts reveal the breadth, depth, and texture of religious faith at that time.
>
> Aesthetic literacy facilitates communication and understanding within and across cultures. Because the arts connect us with people and experiences other than our own, they lure us into taking that crucial first step in someone else's shoes. Once we have taken that

step and have seen the world through other eyes, we experience what Scout did on Boo Radley's porch in **To Kill a Mockingbird**. Seeing the world as Boo saw it, she could never really hate or fear him again.

Aesthetic literacy replenishes the spirit and elevates humanity. As our world becomes uglier, noisier, and more cluttered with the tawdry and superficial, our children must learn to recognize beauty, harmony, and truth in order to realize complete humanity and citizenship. Without this heightened sense of our shared and individual humanity, intelligence is worthless--even dangerous, as Saddam Hussein and Adolph Hitler have demonstrated. According to Fowler, "If we do not touch the humanity of our students, we have not touched them at all."

Who should strive for aesthetic literacy?

A premise of this framework is that students of all abilities can succeed and that the arts are meaningful for all students. The framework broadens the arenas in which students may demonstrate competence, particularly students whose areas of strength fall into the kinds of intelligences Howard Gardner describes as the visual, musical, kinesthetic, social, and introspective abilities.

Why integrate English and the arts?

Nothing is learned in isolation, nor should it be. Academic knowledge, personal experience, sensory and technical capabilities, and imagination all affect learning: integrating these sources of knowledge in instruction is only sensible.

Further, students in school are constantly asked to read, write, view, speak, and reflect, both as skills they are learning and as tools for learning; integrating these skills and tools in instruction centered on the aesthetic expression of ideas is a natural. It is important to note that "English" is only partially an aesthetic discipline; it is also devoted to the development of communication skills that are not usually considered imaginative expression. The Framework for Aesthetic Literacy neither ignores those skills nor relegates them to a back burner. It is designed to require that students use reading, listening, and media skills to comprehend and evaluate messages. They must also write, speak, and use media to inform, entertain, explain and persuade. Thus, integrating English and the arts provides focused, authentic situations in which to develop the same communication skills required in an isolated English course and in the adult world.

Most importantly, English and the arts offer an almost infinite variety of experiences and forms of expression. Because they reveal the range of human experience and invite diverse expression and response, integrating English and the arts provides an ideal cross-content model. It allows students themselves to integrate what Ruskin would call deeds, words, and art so that they can understand not just their world, but themselves.

Purposes

The Framework for Aesthetic Literacy is the primary product of a project to develop and pilot a curriculum that integrates English and the arts. The framework should serve as a model of educational reform by:

1. reconceptualizing curriculum design based on inquiry and experience;
2. providing instructional materials based on integration; and,
3. piloting model schools to explore the environments necessary to effect change.

Reconceptualizing Curriculum Design

The concept of curriculum embodied in this framework balances the students' first-hand experiences hearing, seeing, and reading works of art with their experiences creating art. Both kinds of experiences are guided by an emphasis on inquiry. Each curriculum cycle is designed to engage students in philosophical inquiry; that is, students are asked to pursue and answer or answers to a provocative question. Philosophical inquiry leads students to an understanding of the beauty and meaning of art, but it also requires them to extend and evaluate their aesthetic experiences by reading, listening to and considering the ideas of others, examining and clarifing their own assumptions, and to develop a sense of autonomy and growth.

Central to the design of this framework is the emphasis on what students should know and be able to do as a result of their inquiries and experiences. Appropriately, these achievement standards, rather than banished to an appendix or preface, occupy the center of the curriculum pages. The achievement standards specify the skills, knowledge, and habits of mind that should result from the curriculum cycle and they directly suggest assessment. More general standards, called "content standards," reflect what students should know and be able to do across the visual, literary, and performing arts.

A final aspect of the design is its nonlinear, nonsequential nature. Although difficult to capture on paper, the impact of the curricular design should be that students are inquiring, experiencing, and communicating in almost cyclical learning process. Thus, students and teachers can "enter" the curriculum at various points of the cycle, and learning occurs and can be assessed through the cycle.

Integrating and Balancing Instructional Experiences

According to Heidi Jacobs in **Interdisciplinary Curriculum: Design and Implementation**, the interest in interdisciplinary curriculum has intensified because of the exponential growth in knowledge, as well as the need for relevance in the curriculum, the disenchantment with current fragmentation of schedules, and society's need for "people who can cope with the multifaceted nature of their work."

With the growth of knowledge, it's no longer realistic to attempt "coverage" of all histories, processes, principles, and skills. This framework recognizes that integration allows students to drill deeply into a core of knowledge, using inquiry to achieve the kinds of skills that will empower them to research another time, place, or discipline.

This framework also seeks to achieve a balance of educational experiences between the humanities and sciences. Cognitive science, English, and the arts involve the use of symbols to create meaning. However, most schools emphasize the logical/sequential thinking typical of the sciences, almost to the exclusion of those kinds of symbol systems and thinking developed by the arts. The Center for Arts in the Basic Curriculum is convinced "that the present focus on a student's logical/sequential skills, or the basic 3Rs is not the panacea for U.S. education." Indeed, Howard Gardner's work indicated that beyond the logical/sequential intelligence are a broad spectrum of intelligences largely untapped in schools. This framework is perhaps unique in its ability to encourage learning on all these other levels of intelligence.

Finally, this framework attempts to balance cultural literacies. A byproduct of any aesthetic curriculum is an intrinsic appreciation of our world and our humanity. A part of that world and humanity woefully under-represented in aesthetic studies of the past can be found in the arts, dance, and oral traditions of Montana's American Indian cultures. This framework brings those traditions into their rightful place as an integral part of Montana's culture.

Piloting Models To Effect Change

This framework challenges all schools to deliver instruction in a new way. To facilitate movement into this new paradigm, this project has developed instructional models and course outlines for fine arts classes which can be implemented within the context of a traditional school program. These models will enable schools to begin experimenting with integrated arts and English language arts, as well as provide a new way for high schools to meet the existing accreditation standard which requires one unit of Fine Arts for graduation.

Model schools are the primary audience for this framework. So that they can implement the framework effectively and serve as showcases for all schools interested in this design and approach, partial funding will be provided for the model schools. After the model schools have piloted and revised the curriculum, developed effective structures for implementation, and tested the appropriateness of teacher training, a final framework will be published in July of 1995.

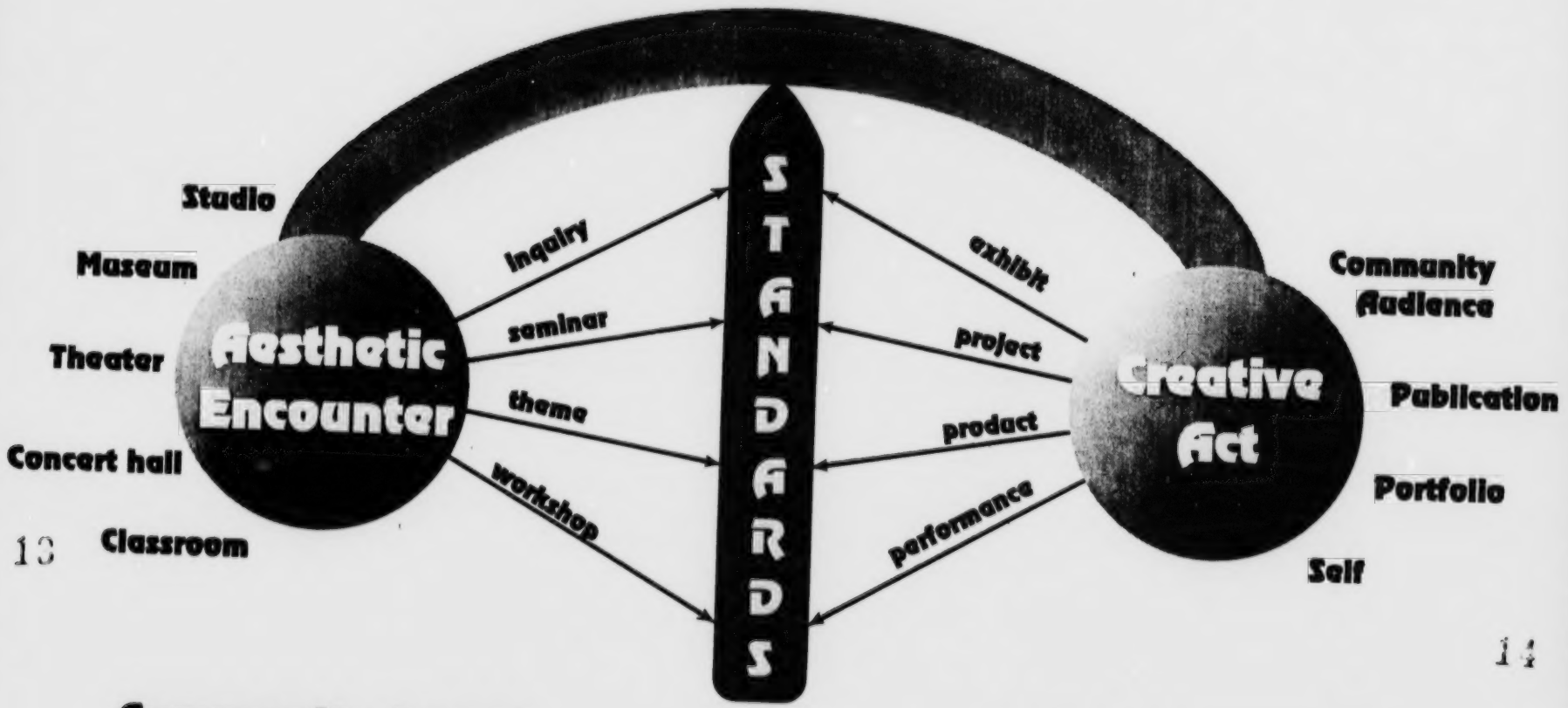
Revisions and suggestions submitted by educators and artists throughout Montana are also encouraged and will be considered for the final framework. The framework, particularly the instructional models, are designed for active participation, performance, and production by students in the pilot programs. Ultimately, teachers will develop their own courses, lessons, and cycles using the framework's guidance.

COMPONENTS OF THE FRAMEWORK

The complete Montana Arts and English Curricular Framework consists of three physical pieces. One of the components is this booklet, which describes the curriculum, the standards, and the kinds of structures necessary to implement an integrated arts and English curriculum. Suggestions within this booklet could be used to develop curriculum at the local level or to use the curriculum packets that constitute the second part of this framework. The curriculum packet contains 25 sample "cycles" (lessons, units, courses, inquiries, and seminars) that can be used as printed, but more often will be adapted by practicing teachers. The third part of the physical framework is a poster that lists integrated content standards. This booklet is available without the other two pieces.

This framework also has conceptual components. The use of the Alternative Standard in the Montana School Accreditation Standards, the cooperation of the Certification Standards Advisory Council, and the availability of the University of Montana's Master of Arts in Interdisciplinary Studies are examples of the organizational components of the framework. Behind the scenes, as the Montana Arts and English Curricular Framework is implemented, the Montana Office of Public Instruction, the university system, the Board of Public Education, the Montana Arts Council, and a number of other professional and governmental institutions will be working to enable schools to meet the goals of this framework.

FRAMEWORK
FOR
AESTHETIC LITERACY



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Community-based

Culturally-significant

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Curriculum Design

The Department of Education's charge for the framework projects was that they serve as bridges between national standards and the classrooms. To achieve that end, this framework includes integrated outcomes that derive from the **National Standards for Arts Education**, the **Montana Communication Arts Model Curriculum**, and the draft for the NCTE/IRA **Project for Standards in English Language Arts**. A copy of the **National Standards for Arts Education** is provided as part of the complete package for using this framework. Because national standards in English Language Arts have not yet been printed in final form, teachers are advised to consult Montana's **Communication Arts Curriculum Model** for additional learner goals in English language, second language, literature, listening, speaking, reading, writing, media, and thinking.

In the curriculum packet of the framework, the achievement standards are labeled "Learn" and are placed in the middle of all the curriculum pages. Content standards were integrated, selected and adapted to be inclusive of the materials and activities within the curriculum; to be teacher-friendly; to reflect the important learner goals that cross English and the arts disciplines; and to maintain rigor within each of the disciplines.

The design of the sample curriculum cycles, each of which concentrates on a topic or theme, are formatted in three columns labeled: Encounter, Learn, and Create. At the top of each page are "Focus Questions" that should guide the teacher through the Encounter-Learn-Create cycle by providing unifying and provocative inquiries. Teachers are encouraged to use this curriculum design when developing their own cycles to ensure that when the framework is put into practice, the elements of aesthetic encounters, standards, creative acts, and focus questions are all included.

Content Standards and the Learn Column

To integrate English, visual arts, drama, dance, and music, the organization of this framework was inspired by the categories of outcomes suggested in the draft of the **National Standards for Arts Education**; that is, *Creating and Performing, Perceiving and Analyzing*, and *Understanding Cultural and Historical Context*. However, this framework has used the word *Communicate* to broaden the concept of *Creating and Performing;* added mathematical and scientific contexts by replacing *Understanding Cultural and Historical Context* with the title, *Connecting Cultures and Other Content Areas*; and added a fourth set of outcomes for *Interacting and Reflecting*.

By broadening the standards to include the mathematical/logical intelligences, this framework encourages total cross-curricular designs. The suggested activities and resources for accomplishing those standards recognize multiple intelligences, stress collaborative work, and center around culturally-significant projects. Since they tap into the multiple ways of knowing, these instructional models are designed to encourage the discovery of new ways of teaching that are applicable to all disciplines and all classrooms.

By including social skills, this framework recognizes the importance of the arts as a vehicle for teaching cooperation, collaboration, and teamwork--those skills recognized in the SCANS Report by the Department of Labor as vital to America's future workforce.

In the national standards movement, the term "content standards" is used to refer to what students should know and be able to do. "Performance standards" describe the degree to which students have achieved the content standards. "Delivery," or "Opportunity to Learn Standards" describe the setting, resources, teacher training, hours, class sizes, technology, etc., that provide the opportunity for students to meet content standards and, thus, perform acceptably on their assessments. The **National Standards for Arts Education** and the second draft of the **Standards Project for English Language Arts** use the term "content standards" to refer to their general standards that define what students should know and be able to do. These content standards are found in the first appendix of this guide.

For the design of the curriculum pages, the verb "Learn" was selected as a heading in an attempt to avoid the confusion surrounding terms such as outcomes, learner goals and objectives, and standards. Inside these curriculum packets, the "learn" columns list more specific achievement standards that can be learned through the Aesthetic Encounters and the Creative Acts suggested by the curriculum cycle. The **National Standards for Arts Education** uses the term "achievement standard" to refer to these more specific learner goals; the draft of the **Standards Project for English Language Arts** labels their more specific learner goals as "Meeting the Standards," and **Montana School Accreditation Standards** use the term "model learner goals." In this document, the learner goals listed under the "Learn" columns will be referred to as "achievement standards." These achievement standards were selected and modified from the national and state standards to accurately portray specifically what students could learn through the use of the suggested aesthetic encounters and creative acts.

Encounter Column

The instructional portion of the framework is organized by balancing "Aesthetic Encounters" with "Creative Acts." The aesthetic encounters take place in the studios, museums, theaters, libraries, concert halls, classrooms, streets, and parks of the community. For example, students might experience African drumming by attending a community concert or a workshop on drumming sponsored by the local arts council or center for the performing arts. One way to use such an encounter would be as part of a theme cycle on rhythm. Suppose that after the encounter, students explore percussion instruments from other cultures and turn to rhythm in lyric poetry. In any case, through the encounter, students meet the achievement standards with inquiry-based instruction, theme cycles, seminars or workshops that occur in regular classes, block-scheduled interdisciplinary classes, or fine arts courses. These instructional options are explained in greater detail in the delivery method section.

The success of the instructional method--whether inquiry, theme cycle, seminar, or workshop--is dependent on both the mental and physical environment of the encounters. Deni Palmer-Wolf uses the description "thick, rich environment." Maxine Green uses the term "repleteness." The more perspectives a teacher can provide, the more replete is the interpretation. One way of selecting an aesthetic encounter is to ask the question, "Is it culturally significant?" In other words, has a culture determined that the experience/environment provided through the encounter is rich, meaningful, and worth our attention?

If the aesthetic encounter meets these criteria, it will trigger a variety of responses in and challenges for students--and suggest an appropriate delivery method, or combination of methods, for teachers. For example, the sample curriculum sample called "Renovation/Restoration = Reinvention?" begins with students using inquiry to answer their questions about restorations and ends with students involved in a concentrated workshop on photography restoration.

The Aesthetic Encounters suggested in the curriculum packets should serve as models and will probably be modified and/or selected by teachers based upon available resources. Some of the samples are quite specific, such as the encounter with the musical play "Sunday in the Park with George." Others are generic; for example, an encounter with an artist in residence. With the Aesthetic Encounter, the student is primarily an informed "consumer" of art. Every attempt should be made to schedule these experiences and environments beyond the classroom walls and/or in contexts that are richer than textbooks.

The Aesthetic Encounters are, in essence, the resources. More details about how to access these resources are included in the curriculum packets. A number of encounters will be literature-based, including a wide variety of fiction and nonfiction representing the diverse cultures of Montana, the United States, and the world.

Create Column

Either as a response to the encounter or in preparation for the encounter, students engage in a creative act, often exploring an art form different from the encounter. The creative act is realized through a process that could lead to a performance, a project, a product (such as a painting or a poem), or an exhibit. The community often provides both the resource in the aesthetic encounter and the audience for the creative act. The community could be a "live" audience by attending a performance or exhibit, or could be the audience for a student publication or portfolio.

As students mature, it is both natural and desirable that they begin to specialize within the arts. Although we expect that all students will become proficient users of language--competent readers, writers, speakers, and listeners--we cannot expect that all students will become proficient dancers, actors, musicians, novelists, poets, and artists. (Proficient does not mean professional.) The **National Standards for Arts Education** asks that by the time students have completed secondary school:

> They should be able to communicate at a basic level in the four arts disciplines--dance, music, theater, and the visual arts. This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline.
>
> They should be able to communicate proficiently in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency.

The basic level is defined as the achievement standards expected for students at the completion of the eighth grade. Therefore, eighth grade competencies are expected of all students in all of the arts. In the **National Standards for Arts Education**, achievement standards for grades 9-12 are specified for "Proficient" and for "Advanced." They indicate that all students are expected to achieve at the proficient level in at least one art and that students who have elected specialized courses in a particular discipline are most likely to achieve to the advanced level. We are inclined to label the achievement of the specialized student (whether advanced or proficient) as a "creative or culturally significant response."

Although the student who is experimenting in the discipline may achieve at the "Appreciation" level, which is lower, these forays into disciplines that stress a student's comfort level should be encouraged.

As with the encounters, cultural significance and quality are primary criteria for selecting or designing the creative acts. Generally, the "creates" listed in this column on the curriculum cycles are products or performances enacted for audiences beyond the teacher. The curriculum packets suggest several creative acts. An entire class may participate in some of these activities. Often, however, students will select the creative act of their choice or develop their own creations. By the time a student is a junior, he or she may most often Create, Perform, Interact, and Reflect in a specialized art form. When he or she branches out into another form, we expect that the response will be assessed for its level of appreciation or risk-taking rather than for its proficiency.

Assessment is based on creative processes or demonstrations, with performance criteria arising from the achievement standards. It is important to recognize that students need criteria, feedback, and opportunities for reflection from the beginning of and throughout the creative acts. This ongoing assessment lends itself to the use of portfolios and journal/sketchbooks.

Focus Questions

Experts in interdisciplinary curriculum suggest that to develop a thematic unit adequately, guiding questions are necessary to clarify its scope and intent. Such questions are also helpful in designing theme cycles, seminars, and inquiries. Although in inquiries, the students themselves are encouraged to pose the questions; criteria for their questions are also needed. The following criteria for designing such focus questions were suggested by Heidi Hayes Jacobs at the International Restructuring Conference in Phoenix, January 1994. Focus questions should:

- highlight conceptual priorities for one's specific population,
- fulfill learning outcomes,
- contain umbrella-like language that crosses disciplines,
- embrace a distinct section of the activities,
- be realistic for the timeframe,
- be posted for all participating teachers and students,
- convey a logical sequence of learning, and
- be understandable for the students.

The focus questions at the top of each curriculum cycle can be used to help direct student inquiries, unify the theme cycle, and provide focus to the seminar, course, or workshops.

Philosophically, inquiry should be a central component of an aesthetic curriculum. Maxine Green says that our lives are lived in the blur of habit and an encounter with a piece of art can be the key to helping children become aware of their own lives and open them to wonder. A work of art has the potential to plunge people into meaning. The goal of aesthetic education should then be to guide students to greater meaning--to a depth not visible at first sight. The teacher is the critic who enables the student to see without providing the final interpretation. The teacher shares and models how she/he has and is dealing with the questions. The central issue for the teacher becomes how can works of art be used to open and not to restrain and categorize. As Rilke said, "It is important to love the questions."

Curriculum Cycle Inserts:
Expanding Language Arts Experiences, Sample Assessments, and Resources

The 11"x 17" folded curriculum cycle pages were designed to double as folders for the supplemental inserts that were developed by the original curriculum team and that will be developed by teachers and artists who implement these cycles. By the time this curriculum is reprinted in 1996, after being piloted in the model schools, each of these cycles may have expanded into a series of booklets. At the time of this printing, most of the curriculum cycles contain at least one of the following inserts:

- "Expanding Language Arts Experiences in the Curriculum Cycle." These pages list additional activities in writing, reading, speaking, listening, and media that are undertaken by students to satisfy project requirements or as learning experiences rather than as projects, performances, or products whose audiences are beyond the school walls.

- Sample assessments, including rubrics for one or more of the "creates." Among these samples are relevant tasks and rubrics from the **National Assessment of Educational Progress Arts Education Assessment Draft**.

- Lists of student and teacher resources which may be helpful for use of the cycle. Teachers using these cycles are encouraged to append the resource list and other inserts in preparation for the final printing in 1996.

- Lists of additional activities or suggestions about the use of the cycle.

The "Expanding Language Arts Experiences" are included as a reminder that the **Framework for Aesthetic Literacy** is half English language arts and half the performing, visual, and literary arts. Although not always considered creative acts, oral and written communication--either spontaneous or planned, practiced, and polished--are also emphasized in this framework. The use of journal/sketchbooks is suggested throughout the curriculum cycles and this guide. They are described in more detail in the section on workshops. However, whether informal (as in a journal) or formal (as in a research paper), writing is a key component of this framework and the delivery methods.

Writing generates thinking--it helps the students perceive and analyze, plan their creations and performances, and make connections. Writing is the perfect tool for recording self-reflections. Pointing out the power of observation, imagination, and reflection, the book, **Picturing Learning** by Karen Ernst, describes an elementary program in which writing and visual art enhance one another. At the Minnesota Center for Arts Education, students can elect courses in the literary arts and these are taught as part of the "arts" block. However, all science, social studies, and mathematics classes also are assigned a communications teacher who helps students with the expository, persuasive, report, or research writing required in those subjects. Oral communication, too, is both a learned skill and skill for learning. Engaging in discussion helps students explore and clarify ideas, responses, and experiences. Presenting information, explaining concepts and processes, and justifying artistic choices and interpretations provide students with oral communication experiences that parallel those required in the adult world. The English language arts skills of reading, writing, speaking, and listening are essential to attaining literacy and the understanding of any discipline.

Implementation

This curriculum will achieve the best results if delivered through instruction that emphasizes critical exploration of perception and achieves understanding through doing. The topics, themes, and encounters selected for the students to experience should be generative; contain a rich array of genuinely meaningful connections to students' lives. Since such experiences may generate many different understandings, the integrated content standards provide the focus.

Instructional Methods

When aesthetic encounters can be planned well in advance, they can be coordinated into themes that cycle through the curriculum. When units are developed around a theme, it is crucial that the resources--works of art, literature, and music--be culturally significant, quality works. The instructional packets contain samples of theme cycles, complete with relevant achievement standards. When the encounters become available on shorter notice, students can be allowed to generate their own questions and select their own learning paths. In fact, inquiry-based instruction, according to Jerome Harste of Indiana University, is the only genuinely student-centered, problem-based kind of instructional method. A framework for the inquiry process is included within this guide. Some encounters lend themselves to discipline-based instruction, or workshops. For example, if the students have visited a local clay foundation, the students could investigate clay and pottery wheels specifically without purposefully integrating other disciplines. In any case, the instructional method serves as a bridge between the encounter and what is it the student should know and be able to do.

This framework links the arts and English, but other subjects can also be integrated into the Encounter-Learn-Create cycles. For example, "Beautiful Tools: The Automobile," lends itself to integration with both science and social studies. Although in this sample cycle specific outcomes for science are not listed under "Connect Cultures and Other Content Areas," teachers can readily identify what kinds of science learning students could achieve through related research and activities in science by using their district science curriculum guide. Within some of the curriculum packets are references to related modules that have been developed by the SIMMS project.

Most of the projects can be enriched through cooperation of teachers and students across grade levels. For example, a field trip to a museum of local history could provide the encounter for the middle school students who are engaged in the "Tradition and Transformation" cycle and a social studies lesson for elementary students who are not participating in the arts and English curriculum. Or, an entire school district could embark on a theme cycle, with students learning similar skills at different levels and researching related topics to different depths. Whole-district or whole-school studies are more likely to draw in the community and families because of the talk that they generate.

In addition to the model curriculum cycles, the Framework for Aesthetic Literacy includes blank pages for teachers (and students) to create their own cycles. Although the methods of instruction can blend into one another, the samples are designated to use as either fine arts courses, seminars, workshops, theme cycles, or inquiries. Inquiry is a part of each of the cycles and the use of journal/sketchbooks strengthens any cycle. In all instances, aesthetic encounters, content standards, creative acts, and focus questions are important elements of the curriculum design.

Fine Arts and English Courses

The **Montana School Accreditation Standards** require that high schools offer at least two units of fine arts and require at least one unit of fine arts and four units of English to graduate. Although most traditional art, music, drama and English courses can fulfill these requirements, this curriculum provides course outlines for some fine arts or English courses that integrate the arts.

To meet the requirements of the fine arts, the course must incorporate fine arts, history, criticism, production, performance, and aesthetics. If delivered as suggested, the courses included in this framework include those elements. To meet the requirements for English, a course must be a part of a communication arts program that is literature-based; integrates the communication skills; encourages reading as a search for meaning and provides high quality literature; emphasizes the writing process, as well as speaking, listening, and viewing; includes co-curricular offerings; provides opportunities for students to use communication arts skills in the community; takes advantage of community resources; utilizes activities such as creative drama, cooperative learning, small-group discussion, whole-language experience, and cross-content projects; and uses the language of students with limited English proficiency.

One sample of a course that could fulfill either the fine arts or English requirement is a course on the film, entitled "Culture Through a Moving Lens," which is designed as a semester class for grades 9-12. The study of cinema and videotape focuses on a variety of outcomes in language arts, music, visual arts, movement, and drama.

Other fine arts courses are suggested by additional high school curriculum packets. For example, a course on musical drama could incorporate history, criticism, production, performance, and aesthetics in all of the literary, visual, and fine arts. A class designed as a seminar on the topic of "Self-Portrait" could constitute another such course. A seminar on "Restoration/Renovation = Reinvention?" accompanied by workshops on photographic enhancement and restoration could work well as a fine arts course in a community involved with a renovation project.

Theme Cycles

Themes can be used at any level. They can provide the organizational pattern of a total curriculum or they can be used to approach a few units of a traditional curriculum. In this framework, the themes, either selected by the teacher or inspired by the students, spring from aesthetic encounters. The term cycle, rather than unit, reflects the recursive and spiraling process of knowledge construction. Unlike traditional "thematic units," which are often disconnected and unrelated to one another, theme cycles often develop into subsequent studies, as new and related questions and problems are posed. (Altwerger and Flores, 1994)

Depending on the power of the Aesthetic Encounter, theme cycles can be used to extend the encounter by providing activities that lead students into substantive inquiries. When should a theme cycle be used to extend the encounter? The following criteria were designed to help teachers select this delivery mode.

A theme cycle is appropriate when:

1. the encounter does not elicit provocative questions that lead students directly into an inquiry;
2. the teacher is attempting to involve subjects beyond the arts and English;
3. several teachers are involved, thus necessitating a unifying theme; or
4. the topic is of sufficient complexity to require careful teacher planning.

When developing a theme cycle, teachers first identify an organizing link that cuts sensibly across language arts and the arts. For example, the theme "A Community and Its Stories" integrates language arts through written stories and drama for cultures that pass on their stories orally. Some cultures (such as Native American) use dance to transmit their stories. Visual art can be incorporated through masks used in dramatic storytelling. Much surviving ancient art used stylized figures to represent universal story characters. A quality theme is general enough not to restrict the parameters of study; narrow enough to provide a definitive investigation; relevant and interesting to students; and crosses the discipline lines, at least of the arts and English.

After finding a theme that organizes the encounter(s), one should frame the focus questions. The section on focus questions lists criteria for writing these questions. Example questions for the cycle described above could be: "How do different societies transmit their stories?" "Do different societies make pictures of their universal stories in similar ways?" "How do universal stories tell us about culture?" The focus questions do not have correct answers, but lead students into inquiries.

Standards are achieved through the encounters and learning activities that follow or precede the encounter. Activities to satisfy the standards and explore the guiding questions should be developed, preferably through a collaborative process with students, and should not be artificially derived just to satisfy the "integrated" label. Every curricular cycle need not cross all disciplines or involve all of the arts. The activities should lead directly to creative acts that will help students learn the standards and demonstrate what they have learned.

Depending on the maturity of the students, designating which of the many achievement standards a cycle will address can be done collaboratively with the students. Creative acts should flow logically from the aesthetic encounter and help to fulfill the achievement standards, often within the "Create and Perform" and "Interact and Reflect" categories. Generally, the encounters satisfy achievement standards that fall under "Perceive and Analyze." Activities developed for a theme cycle may often be designed to satisfy the standards listed under "Connect Cultures and other Content Areas." One of the strengths of the theme cycle is its usefulness for interdisciplinary instruction.

Student learning of the achievement standards selected as appropriate to the theme cycle cannot be assessed in the same ways that sub-skills and isolated, rote memorization are assessed. Both process and product should be assessed. Students who keep sketchbook/journals are assessing themselves. Students who collect portfolios of their work are also engaged in self-assessment; and their teachers and parents are able to assess their progress based on multiple measures.

Inquiries and AHAs

The beauty of art lies in its ability to nurture deeper understandings of life. When we finally "get it," we experience the AHA! Aha! sums up our understandings, the realization that we have made the connection, that we have glimpsed into the artist's mind and perhaps his cultural context, and that we achieved personal growth. The aesthetic encounters and creative acts suggested in this framework are designed so that the student will exclaim Aha! as he or she pursues the provocative questions inspired by the arts. An inquiry emerges from the experiences and environments provided for the student. The danger of using planned theme cycles is that the teacher has stolen the Aha! from the student by interpreting and classifying the encounter into a theme. Although teachers cannot always predict the direction that inquiries will take, facilitating these explorations requires preparation.

Inquiry is a way to organize curriculum by student-generated topics rather than by disciplines. According to Jerome Harste, "What the disciplines offer an inquiry is perspective and possibility. In planning an

inquiry curriculum the teacher needs to use the disciplines as a lens on the topic under investigation." (Harste, 1993) The critical aspect of a discipline is how it structures the world--the kinds of questions it poses, the way it goes about research, and the tools that it uses. Students might pursue their particular interests by asking, for example, "What would a dancer want us to learn from the study of balance?" Harste also says that, "Disciplines are not static bodies of knowledge so much as ways of thinking.....The inquiry itself, not the disciplines, organizes what is open to be learned....Inquiry assumes an openness to new learning."

In addition to disciplines as sources of knowledge, the sign systems (language, music, art, movement, and mathematics) allow us "to conceive and express, communicate and interpret, dream, record and create our world as we think it is or as we think it might be. Movement across and between sign systems offers new insights and new knowledge." The process of transmediation is the "taking of what you know in one system and recasting it onto another." (Harste, 1993) The creative acts suggested in this curriculum ask the student to make those translations between sign systems, thus stretching higher-order thinking, problem solving, and creative thinking.

Harste and Kathy Short of the University of Arizona call the third source of knowledge "personal knowing." Because the only starting point from which children can learn is their own experience, this curriculum is designed to broaden that experience by providing powerful aesthetic encounters. It's important that environments and experiences ground the students in such a way that their inquiries will be meaningful. It's also important that their encounters and creative acts honor their own cultures and respect their personal knowing.

Some practitioners begin planning a year's curriculum in the inquiry method by allowing students to generate their questions, selecting their topics, and proceeding with individual or group projects that are eventually evaluated through presentations. In this curriculum, however, the aesthetic encounters provide the starting points for the inquiries. The community concert, the museum exhibit, the artist in residence, the dance troupe must be scheduled well in advance. Therefore, the inquiries cannot be randomly generated by students.

From discussions and activities surrounding the encounter(s), the class will generate possible topics or questions they would like to research. The questions should be controversial in nature and should, in fact, have no definitive answer. Students may work individually, in pairs, or in groups. In the library, students then assemble books, tapes, pictures, computer printouts, etc., that will inform their inquiry. The method of sharing their research with the class, with the community, and/or with parents will involve one or more of the arts. Of course, writing or speaking will be a part of that presentation, whether in the form of a report, a self-evaluation, or an oral defense. The inquiry method lends itself well to the I-Search Paper developed by Ken Macrorie. Briefly, the I-Search is a narrative describing the research process. It describes what the student knew before he/she began the research; why he/she selected the topic; how he/she went about the search, the experiment, or the creation; and the end result of the project. The sketchbook/journal provides another way for the student to keep track of his/her progress and feelings about the project and to assess progress.

Suggestions for Guiding Students into Developing Significant Questions

The Journal. Reflective journal writing can be a means of discovering how an aesthetic encounter resonates internally. Such reflective thought can be encouraged by using *Art PROPEL*'s "power word" format. (See "Resources.") The immediate heat of an aesthetic encounter or a class discussion provides the fuel for this journal entry; but reflective thinking requires some distance from the original experience.

As the student becomes engaged in the moment of the experience, he or she is asked simply to use a mnemonic device: remember or jot down a key word, the power word. Later, the student takes her/his journal and divides the page with a vertical line approximately one-fourth to one-third into the page from the left-hand margin. The power word is written to the left of the line. The journal entry, the reflective thinking, is written to the right. This could be several paragraphs in length. It could include a recollection of the aesthetic encounter, a recapitulation of the ideas, as well as thoughts and feelings that have come to mind since the encounter. One journal entry for a class period might include two or three power words.

Process Portfolio. Another tool to assist students in becoming conscious of the aesthetic experience over an extended period of time is the process portfolio. Perhaps its most simple definition is "a collection of all work done for a cycle or class." This could include: notes, rough drafts, sketches, ideas for the future, final copies or pieces of art, video-taped performances, and journal entries. But the key component of a process portfolio is regular self assessment of the material collected. The first assessments could be teacher guided:

> Which was your most/least successful piece?
> What unexpected issues/problems were encountered?
> Which ideas were workable?
> Where will you go from here?

Ideally, the student will begin to establish her/his own aesthetic issues/inquiries, the parameters for the next project, as well as the criteria for the assessment. A model for this journal can be found in *Art PROPEL*'s three components of curriculum: production, perception and reflection.

Focuses of Aesthetic Questions. Maxine Green identifies four focuses of aesthetic questions concerning a work of art: the mimetic (representational), the expressivist, the formalist, and the reader-reception (consumer/viewer) approach. In the mimetic, the questions are concerned with what the art refers to out there in the "real world." Art is seen as a mirror. Questions of representation lead to naturalism. Expressivism focuses on the relationship between the artist and the piece of art which is the product of a creative act done in a moment of feeling. The formalist focus is an attempt to look at the independent, significant internal life of the art piece; it is never seen in context. Art is viewed as autonomous and existing in its own particular realm. Fourth is the reader-reception or consumer-viewer approach. This focus deals with the work of art and the one who comes to it. In this approach a work of art cannot be relegated to a predefined meaning. Such a division of aesthetic inquiry could provide a structure for class discussion or criticism.

Inventing Questions. Another tool for developing significant questions in the classroom is teaching students the hierarchy of questions. Students could then literally be assigned to write their own questions to generate classroom discussion, journal topics/issues, or pieces of art. The following chart outlines a structure of four levels of questions: knowledge, comprehension, application and evaluation.

The Question Is the Answer		
	(Examples from "Goldilocks and the Three Bears")	(Examples from Picasso's "Les Demoiselles D'Avignon")
Knowledge Level: The student recognizes or recalls information.	The little girl's name was: a) Mary, b) June, c) Goldilocks.	In what style was this painted?
Comprehension Level: The student interprets by paraphrasing, summarizing, or explaining.	1. Describe the woodland home in which Goldilocks lived. 2. For how many persons was the home furnished? Explain.	Describe how line, shape and color contribute to a unified mood.
Application Level: The student interprets by paraphrasing, summarizing or explaining.	Should we prowl about in the homes or farms that are open to us? What sorts of problems might we face? What are the dangers of trespassing?	Could this style of art be used to accurately portray the women you know?
Evaluation Level: The student shows an understanding of the piece of art in terms of value systems, or judges the value of the selection in terms of standards.	Two value systems--the rights of property and the rights of persons--appear to be in conflict here. In terms of each, what was it that Goldilocks did wrong? Would you recommend this story? Explain.	Give a feminist critique of this painting. If this painting became available to tour the U.S., where would you recommend it be shown? Why?

In a curriculum that integrates the disciplines of the literary, performing and visual arts, questions can also be generated by stepping into the role of an expert in that discipline and asking questions such as:

What questions would an author ask about this issue/encounter?
What questions would a visual artist ask about this issue/encounter?
What questions would a dancer ask about this issue/encounter?
What questions would a composer, singer, or performer ask about this issue/encounter?
What questions would an actor or director ask about this issue/encounter?

Finally, the student would inquire into the kinds of tools or research methods that this person would use in order to find a satisfactory answer.

Workshops

The workshop model derives from Nancie Atwell's reading/writing workshop method as described in the book **In the Middle** (Boynton/Cook Heinemann, 1986). In this method, students select their own reading and writing topics, work in small groups, journal, conference with the teacher, and get "mini-lessons" when the teacher feels that specific skills instruction is necessary. According to Atwell,

> A workshop is student-centered in the sense that individuals' rigorous pursuit of their own ideas is the course content; in this student-centered environment, Murray says, "The student has no excuse for getting off the hook. He has the opportunity, the terrible freedom to learn." (1982, p. 133) A workshop grants me terrible freedom, too. As the workshop leader I can't hide up front. I have the opportunity now to learn how to support and extend my students' learning.
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> Within the structure of a writing workshop, students decide who can give the kind of help they need as they need it: if Luanne knows about leads, call on her; if Mike knows about motorcycle helmet laws, call on him; if the teacher knows about methods for writing dialogue, call on her. In the writing workshop, small groups form and disband in the minutes it takes for a writer to call on one or more other writers, move to a conference corner, share a piece or discuss a problem, and go back to work with a new perspective on the writing. (1987, p. 41)

Adding the arts to the reading and writing workshops suggests that student choice, peer and teacher conferencing, lots of practice, mini-lessons, and self-evaluation also become a part of drawing, painting, sculpting, acting, filming, dancing, singing, and playing instruments. In the workshop method, students focus on their products and projects, take field trips and hear guest artists, and meet definite expectations. Teachers articulate outcomes, ultimate purposes in each subject area, and the appropriate structures and organizations necessary for achieving goals. Those structures include careful record keeping, data collection and analysis, publication of student writing, performances, presentations, experts-in-residence, writing across the curriculum, and art projects as public service.

Karen Ernst, in *Picturing Learning*, describes the elements of her artists' workshop in this way:

> In this workshop we would not limit ourselves to what pictures looked like; instead, we would explore the thinking that went into their making and use writing as a powerful tool to help us make sense of the experiences. I formed this new workshop for the convenience of my young artists and writers, ready for the unpredictable and complex nature of creating.

Elements of her workshop are based on the following concepts:

> Writing and picturing are complementary processes. Literature can be used in and beyond rehearsal.* There is an innate tension between student choice and teacher direction. Collaboration is essential; students and teacher must engage in learning together. Exhibition of student work can extend learning. Apprenticeships can encourage and enhance learning. (1994, p. 47)
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> *(Ernst and Graves use "rehearsal for learning" to mean the reading of literature, viewing of arts, study, and discussions that precede the act of writing or creating art.)

In order for a workshop to function effectively, rules such as the following are necessary:

1. Artists talk about art in artists' workshop (about writing in writers' workshop)
2. Artists sign and date their work
3. Artists save all their work
4. Artists organize their space and return things to proper places

5. Artists experiment
6. Artists work hard and take a deliberate stance toward creating good art

At the Center for Teaching and Learning in Edgecomb, Maine, students keep nature notebooks in which they record or keep their observations, comments, poems, ideas for writing and art projects, letters to the teacher, practice drawings, samples from other artists and comments about the samples, understandings, and post-it notes from the teacher. For the nature notebooks, students must:

1. Work one hour per week
2. Go outside during daylight to sketch
3. Write date, time of day, and place of sketch
4. Consider selecting an area of interest and focusing on it
5. Use the senses (look, listen, smell, touch)
6. Make more than one sketch
7. Observe, draw, think, write
8. Not censor oneself

(from Susan Benedict, NCTE 1993)

The workshop model suggests concentrated attention to a particular discipline in order to produce or perform. Writers' workshops, artists' workshops, dancers' workshops, musicians' workshops, and actors' workshops can be delivered as part of a class, as after-school enrichments, or as intensive courses.

Seminars

The seminar is used in the Arts and English Curriculum Framework as a focused class, after-school or exploratory activity, or methodology based on the Paideia concept. Paideia is from the Greek word meaning "the upbringing of a child." In 1983, a group of educators led by Mortimer J. Adler published *The Paideia Proposal*, which contends that all children can learn and deserve the same quality as well as quantity of schooling. *The Paideia Proposal* emphasizes a comprehensive approach to education with specific objectives, methods and outcomes. Adler's group strives to prepare each student for earning a living, the duties of citizenship and lifelong learning. The arts and English curriculum strives to prepare each student for a vocation or avocation in the arts, and a citizenship which honors community aesthetics and lifelong learning in the visual, performing, or literary arts.

Paideia recognizes that when the goal is acquisition of facts, the method is didactic and the outcome is recall. When the goal is skills, the method is coaching, and the outcome is performance. When the goal is ideas, the method is socratic teaching, and the outcome is understanding. The seminar is based on socratic teaching. Using this methodology for this curriculum, students may be engaged in a discussion-focused seminar and in a performance-focused workshop in order to achieve standards in all the categories from Perceive and Analyze to Create and Perform.

In a seminar, discussion is formal and follows a set of rules which ensure courteous, thoughtful discourse centered on a common text or work of art.

In a seminar, a group of students, under the guidance of a leader, experience an aesthetic encounter: a primary source such as a text, poem script, novel, object of art, movie, performance, etc. The leader provides an opening question which leads toward the understanding of ideas generated by the encounter. Asking the right question is crucial. Discussion ensues according to the preset rules. The seminar can continue for a specified time or until the discussion is exhausted.

The primary goal of the seminar technique is understanding. Therefore, most of the standards achieved will pertain to perceiving, analyzing, and connecting. The students will be working within a group, so social skills will also be emphasized--interacting, communicating, collaborating, and cooperating. Reflection and evaluation will also be skills practiced.

The criteria for selecting the appropriate seminar stimulus are the same as those for selecting any encounter for this curriculum. The encounter must be culturally significant and a primary source: a good book, a quality play, an acclaimed film, etc. The encounter should be chosen for its challenging character. Dennis Gray, a member of the Paideia group, states that "The ultimate test of a seminar is whether it leads to a better understanding of ideas that are worth discussing." It should aid in the pursuit of truth.

The teacher's role in the seminar is that of facilitator. Artistic expression requires generous freedom; so after providing an initial understanding of the process and procedures, the teacher should allow the students to proceed in the direction they develop communally. There's a fine line between guiding a discussion and forcing it. The leader asks questions that initiate the discussion and manages the seminar process to encourage participation by all students. Leaders should encourage students to talk to one another and not just to the leader, think critically and clearly, speak articulately, listen, view, read, and take responsibility for their own learning.

Teachers can assess seminars in a variety of ways. Foremost is the actual observation of students' level of engagement during the seminar. Other evaluation methods can occur after the conclusion of the seminar activity, with essays, oral exams, tests, portfolios, or a representative product or performance.

The value of the seminar technique is that understanding occurs through the actual process of seminar discussion. In order to understand, a student must work out the ideas under discussion, internalizing and personalizing them. Students engaged in seminars will stimulate and challenge each other, forcing the clarification of opinions and attitudes.

Scheduling

To accommodate the Framework for Aesthetic Literacy, schools must adjust traditional schedules. At the high school level, one design that is being used in many American schools is the double-block schedule. Students meet in classes for 90-120 minutes each, every other day. This type of schedule is particularly conducive to arts education because it provides adequate time to prepare and clean-up studios. To integrate between English and the arts, blocks could be scheduled back-to-back, or teachers could be provided common preparation times so that they could coordinate their activities.
A large high school could have an "Arts/English" House designed for students who are concentrating in the arts. Perhaps a three-period block of time would be set aside for students who are musicians, for example. During that time block, they study music and English, practice skills, prepare for performances, and compose--both in words and in music. Perhaps the house is designed for students whose visual arts are integrated with their English, or for students in all of the arts with separate workshops for their specialties and common time for English and work on integrated productions and performances.

Samples of possible schedules can be found in an appendix of this guide. One such sample is from the Minnesota Center for Arts Education, where students are offered two blocks of academic coursework in the mornings and two blocks for the musical, media, theater, dance, literary, or visual arts in the afternoon. Teachers of science, social studies, foreign language, mathematics, and communications are scheduled to begin in the early morning, have preparation after lunch, and finish their workdays in the early afternoon. Teachers in the arts begin with preparation time before lunch and often have workdays that extend into the evening hours. This schedule provides flexibility and time for students to study the concepts and theory of and to practice their art.

In the typical elementary school, a complication may be using music and art specialists in such a way that their curricula integrate with the cycles used in the classroom. Often, the classroom teacher has preparation time while these specialists are teaching. Visiting artists, however, can be scheduled flexibly into the instructional day.

Technology and the Library Media Center

Instructional methods based on inquiry involve processes that hinge upon the library media center of the school. They require materials that are integrated, primary sources that provide research into the core of knowledge and models for individualizing instruction, recognizing multiple intelligences, and collaborating. A library media center is student-centered and essential for problem-based instructional methods. The cooperation of teachers and students across grade levels can be reinforced through the multi-grade-level resources of a library media center.

As libraries become vital centers for technology within a school, they not only provide the resources that students need to pursue their inquiries, but they also introduce students to the uses of technology for information retrieval. Computer labs provide essential tools for the developing artists as they experiment with graphic design, layout, and new methods of presentation such as interactive computer technology, such as *Hypercard*, and bulletin boards. Word processing offers a new approach to the writing process, revolutionizing revision, editing, and publishing.

As library media specialists work to integrate library skills with other disciplines, they will find that the use of theme cycles, seminars, workshops, and inquiry provide natural bridges. As students work to invent their own questions about an encounter, the library media specialist can be an important part of the teacher team that guides students to the kinds of tools and/or research methods needed to find a satisfactory answer.

Community Resources

In order to ensure that field trips to museums, exhibitions, performances and productions, studios, etc., are powerful learning experiences (aesthetic encounters) and integral to the curriculum, students should be adequately prepared for the visit or performance. The teacher should plan activities and select materials that will prepare the students to understand and appreciate the anticipated encounter. For example, if it's a string quartet, it would be helpful to review the instruments that make up that group. It is vitally important that the teacher set a mood of eager anticipation about the upcoming event. Obtaining a program, a museum map, or other printed information ensures that at least one example of a musical piece, exhibit, or reading can be shared with the students, giving them some familiarity with the products or performance. The teacher should discuss appropriate behavior and etiquette with the students. When is applause appropriate and when is it not? What is a standing ovation, an encore? What is appropriate attire? The teacher might prepare a vocabulary list with pertinent names and terms, and perhaps play some word games as a class activity. If the students will be able to ask questions, they may need help in forming a few possible questions to ask.

During the visit or event, the students should be seated in such a way that they can best enjoy the performance and encouraged to read printed information that may be provided. Students might bring their sketchbook/journals to sketch the set and record their reactions. The programs can be used for review in class later. If possible, students should tour a theater before or after the event to see the specialized equipment, dressing rooms, etc. Arranging for students to meet some of the performers is also beneficial. Open dialogue with the artist, using the artist's work as a point of departure, is most rewarding when the artist has come to the classroom.

After the visit or event, clip reviews from newspapers and have students write their own reviews. Have students record their reactions in their sketchbook/journals. Use seminar techniques to lead discussions. Have students generate questions which will lead to inquiries and inspire creative responses.

Appropriate materials and resources are also necessary to implement this curriculum. Within each of the curriculum packets, suggested resources are listed for implementing the cycle. However, teachers and schools are encouraged to develop their own theme cycles, inquiries, seminars, and workshops. In the back of this guide is a listing of possible resources for additional encounters. In general, the resource provides the encounter. Perhaps the most valuable resources can be found by contacting the Montana Arts Council, the Montana Committee for the Humanities, professional organizations such as the Montana Association of Teachers of English Language Arts, etc., local museums, centers for the performing arts, and art studios.

Delivery Standards

Students learn best when they can participate actively in a discipline and when their environment is a place where the organization and use of the physical space are dependent upon the needs, interests, and rights of those who use that socio-cultural context. This active involvement will require that students have a wider variety of encounters, field trips, collaborative learning experiences and hands-on activities than in the traditional school model. When student learning is based more on experience than on textbooks, reallocation of funds is necessary. As guides for active, rather than passive learning, teachers must also be prepared to change roles. And, in order to create an environment for learning, the school and community must recognize the importance of the people, spaces, and activities that constitute it.

When focusing on dynamic student activities, the school environment should be rich and extend into the community. The enrichment of the learning environment will demand an appropriate allocation of funds. The grant from the U.S. Department of Education will provide additional monies to model schools so that they can address the issues in the following lists. These school budgets should also include funds for unexpected items and projects that may be developed as a result of the program. However, applying the concepts of integrated learning, using community theater, music and art as primary resources, inquiry-based instruction, and providing hands-on activities for students are not expensive. Any school can use the principles of this framework while striving to deliver a curriculum that includes the resources (financial and otherwise) listed below.

In order for teachers to adapt to their new roles successfully, they will need training, preparation time, and open minds. Implementing this framework requires that teachers let go of familiar roles: instead of sources of knowledge, directors of learning, or primary performers, they must become facilitators of learning. They must be able to acknowledge that student inquiries may result in students having higher understandings and skills than their teachers. That isn't easy. It requires a level of comfort with curricular innovations and both language and the arts that can only be achieved through quality workshops and/or classes, philosophical dialogue, professional reading, and time.

The opportunity to learn is dependent upon a philosophical base which nurtures an environment conducive to learning, questioning, experiencing and creating. **To achieve the content standards set forth in this Framework for Aesthetic Literacy, students should be given opportunities to:**

Experience a rich variety of texts, forms, and works, traditional and contemporary, from a variety of cultures.

Become acquainted with exemplary works from a variety of cultures and historical periods.

Engage in a range of technological forms of communication to understand and evaluate critically the conventions, demands, opportunities, and responsibilities of technologically-based discourse.

Engage productively in discussions to clarify thoughts; to explore issues, feelings, and experiences; and to extend understanding.

Propose and pursue their own questions about language, literature, music, drama, dance, and visual arts.

Participate purposefully in the production and performance of the arts.

Engage in meaningful processes that include selection, practice, revision, and publication, production, or performance.

Access current sources of information and displays to gather and develop knowledge.

Employ problem-solving skills and reasoning techniques.

Use communication and artistic skills and knowledge in creative ways across disciplines and in meaningful contexts.

Become constructive and critical members of a community of interactive, creative learners.

Pursue their special gifts and interests through co-curricular offerings such as drama, speech, debate, journalism, literary and art publications, performing groups, and humanities.

Use their skills in the community and in the world.

The environment in which we teach our children matters also. It is home, resource center, workshop, and gallery all in one. According to Rebecca S. New, in the Preface to **Creative display and environment**, "When the physical environment is arranged to provide for aesthetically pleasing and comfortable private and public places, it indicates a recognition of the complex social needs of children and adults." (p. 7) The environment provides a sense of belonging, of a shared community. Therefore, the school environment provides both the stimuli for a wide range of learning experiences (the encounters) and artfully designed displays that include student work.

To provide students with the opportunities to achieve the content standards in this framework, delivery standards regarding staffing, preparation time, facilities, community involvement, professional development, teacher education, and administrative support are necessary. The participating school district should be willing and able to provide the following:

Leadership and Support

1. a firm commitment to the goals of the project and achievement of the standards from the school board and from all levels of school administration
2. a free flow of accurate information to community, teachers, and students about goals, instructional strategies, resources, time commitments, and progress in order to maintain support and adapt to school and community needs
3. recognition that schedules, routines, and regulations must sometimes be altered to accommodate the encounters, creations, and learning of the students
4. whole-school policy on display and environments for learning

Staff

1. certified staff, with appropriate training and experience
2. time for teachers to plan, individually and in groups
3. an atmosphere of trust and collegiality among staff members
4. a teaching staff committed to facilitating students in achieving high standards
5. teachers who are energetic, flexible, creative, and cooperative
6. a scheduling pattern that enables and encourages all members of the staff, including specialists, to work together
7. release time for staff to attend conferences, inservice training, and school visitations
8. encouragement and support for ongoing professional development of all staff members

Community and Parents

1. access to community artist resources
2. provisions for parent and community communications (via newsletters, TV spots, a good public relations program, etc.)
3. a school setting that invites and welcomes parent observation and encourages parent assistance and participation
4. establishment and utilization of some form of parent/community advisory committee

Facilities

1. rehearsal and performance areas
2. small group meeting places
3. extra tables and work space
4. storage areas for student projects, scenery, costumes, props
5. quality sound and lighting equipment
6. podium, risers, music stands, acoustic shell
7. work area for set and costume construction
8. learning environment created with students
9. display areas and presentations that adhere to the art of displaying

Media Center

1. audio and video equipment (for playback and recording)
2. computer equipment (hardware and software, including C D ROM equipment, and laser disc equipment, laser printer)

3. access to electronic bulletin board - such as BIG SKY TELEGRAPH
4. professional publications for the staff
5. current relevant periodicals for student review and resource
6. provisions for ongoing acquisition of student-centered materials (text, and non-text)
7. automation (bar-scan coding)
8. laser-cat capability
9. full-time media center specialist
10. multiple copies of frequently used reference materials for use in student text collections
11. areas suitable for independent reading and reflection
12. computer software as available (NewsBank Program, etc.)

Transportation

1. buses with flexibility for field trips
2. "late busing" provisions to enable students to participate in after-school projects and activities

Special Materials and Resources

1. journal/sketchbook materials provided for all students
2. high quality photo-copy equipment and a sufficient supply of copier paper
3. access to audio-visual equipment for making things to be included in student portfolios or projects
    a. camera, slide and print film, budget for developing
    b. video camera with lots of blank tapes
    c. audio recorder with lots of blank tapes
4. provision for portfolio storage
5. visual arts materials
    a. paints, pencils, charcoals, paper, canvas
    b. framing, matting and display supplies
    c. clay, glazes, ceramic kiln
6. music resources
    a. funds for basic music library/performance materials
    b. quality music equipment
    c. quality sound system for playback of tapes, records and CDs
    d. at least one good piano or electronic keyboard
    e. at least one synthesizer with attachment to computer
    f. at least one program for music sequencing and music notation
    g. a basic set of classroom musical instruments (rhythmic, ethnic, "Orff" xylophone, drum, etc.) for ALL grade levels
7. theatrical supplies
    a. budget for scripts, royalties
    b. costumes, make-up, props
    c. basic lights, scenery
8. dance supplies and spaces
    a. barres and mirrors
    b. smooth, wood floor and open space for movement
    c. sound system to provide dance music for activities, rehearsal and performance
    d. piano for live accompaniment

Although this list of "delivery standards" may not be exhaustive, it also should be viewed as a list of ideal suggestions. Many schools in Montana would be unable to afford all of those suggested facilities and resources. Those delivery standards that are time- and staff-intensive may be possible during bursts of energy, but may necessitate a method for cycling teachers into and out of the project to avoid burn-out. However, regardless of how optimistic these delivery standards may sound, the opportunity to significantly improve education through aesthetic literacy is worth the effort.

Assessment

The Arts and English Curricular Framework is well suited to an assessment model that relies heavily on exhibitions of mastery, performances, products, and portfolios, rather than on paper-and-pencil tests. Assessment of the artistic processes through portfolios and observation also play significant roles in the assessment of student progress. Included within the packets and appendices of this guide are sample designs for portfolio assessments and performances, along with rubrics for judging the student products and processes.

The design of the curriculum cycles and the suggested delivery methods provide a basis for the assessment components. The learning cycle is a self-adjusting process. Although it may appear that the curriculum cycles tend to begin with an encounter, the learners enter into that experience/environment with existing attitudes, knowledge, and skills. Through the encounter, the student inquiries, and the creative acts, students move through a process of remembering related experiences, establishing a focused intent, engaging in a process, and producing an artifact or performance. That creation should cause the students to reflect, to evaluate their own progress. Through this process, the students' attitudes, knowledge, and skills mature, with each cycle accomplishing some new achievement standards. With inquiry-based instruction, teachers and students no longer see activities and curriculum as ways to find the correct answers to the questions posed in textbooks. Rather, the encounters and the creative acts propel students to higher and higher levels of inquiry. In other words, their questions become more and more important and the simple answers become less and less satisfactory.

The pre-publication editions of the **Arts Education Assessment Framework** (Arts Education Consensus Project for the 1996 NAEP) and the **Arts Education Assessment and Exercise Specifications** provide frameworks for assessment and include descriptions of performance levels in each of the arts at grades four, eight, and twelve. These documents recommend a framework and other design features for the National Assessment of Education Progress in Arts Education and contain rubrics divided into "Creating," "Performing," and "Responding." The preliminary achievement levels are basic, proficient, and advanced, defined as follows:

> Basic denotes partial mastery of the content but performance that is fundamental for adequate work at the three grade levels. Proficient represents solid academic achievement and competency over challenging subject matter. Advanced performance on this assessment represents achievement that is equal to that expected of top students. (p. 51, Framework)

As noted in the section of this guide describing the "Create Column," students are expected to gain proficiency in language arts and at least one of the arts. Practically speaking, proficiency in this context means that the student functions competently in a real-life situation that requires the use of certain skills

and knowledge. For example, the high school graduate should be able to communicate at the level required for his or her employment, citizenship, and personal enjoyment. In her/his selected art form, she/he should be able to perform or produce in a way that is meaningful for herself/himself and others.

Arts Education Assessment and Exercise Specifications contains descriptions of appropriate assessments in the arts, rubrics, and sample tasks. This publication is available from the Council of Chief State School Officers. A few samples of these tasks and rubrics are provided in relevant curriculum cycles.

Although many of the sample assessments inserted in the curriculum cylces would be considered formative, the NAEP Arts Education Assessment, which is scheduled for release in 1996, could provide the model schools with a measure that might be considered summative. Hopefully, this national assessment can provide the **Framework for Aesthetic Literacy** with some comparative data.

The **Communication Arts Model Curriculum Student Assessment Appendix** (Office of Public Instruction, 1993) includes rubrics for scoring writing, reading, speaking, listening, viewing, and thinking. Other sources from the Office of Public Instruction for developing assessments are **Student Assessment: keys to improving student success** and **Assessment Planning: a process guide with three design options**.

In *Picturing Learning*, Karen Ernst describes assessment in her artists' workshop:

> Evaluation and assessment were ongoing, propelled by student choice and my role as an observer. As in my writers' workshop, I did not grade individual pieces of writing or pictures or keep a grade book with quiz scores and numbers. Instead, I kept a chart with a narrative on each student's progress, evidence of our conferences, my questioning and observations, our shared learning, and their published writing and pieces in progress. Whole-class response to work led to personal reflection and ongoing evaluation and stimulated students to engage in their own projects, not those assigned by me. (1994, p. 44)

> My students' writing helped me assess their work, helped me know that they were beginning to experience the art room as an artists' workshop, that my focus on thinking, writing, the environment, and our community experience was having an effect....The writing held a range of ideas, from the introspective words of Ellen ("What I see does not matter. What I know does not matter, It only matters what I see and know together") to the straightforward answers of student like Jill ("I got my idea from an art book. My picture doesn't look like anything, I didn't learn anything"). (1994, p. 51)

With inquiry-based instruction, the use of anecdotal records provides a valuable tool for assessing students' work in progress. A matrix on which the teacher records incidences of a student's risk-taking, interacting, reflecting, and questioning, as well as what strategies he or she is using can be easily designed to fit the class. (See sample in Appendix.) As students progress through the inquiry process, they can enter reflections in their sketchbook/journals which address questions such as the following:

> What's my intent? What's important about this to me? What am I trying to do?
> How can I keep track of my learning and thinking?
> How is my learning going? What, if any, adjustments do I need to make?
> What new strategies am I using? What risks am I taking?
> What growth and change can I see in my work?
> What have I learned about myself from this experience?

What do I know now that I didn't know before? About writing? About drawing? About music? What new questions do I have?

Generally, a portfolio system includes student samples, questionnaires, surveys, and anecdotal records. Through the use of rubrics, the student's growth is documented, recorded, and evaluated. The development of the rubric comes from the "Learn" section of the curriculum cycle. These rubrics could consist of checklists, numerical or qualitative marks, or levels of proficiency such as advanced, proficient, competent, basic, and novice. Sample rubrics are included in several of the sample curriculum packets.

This framework recommends that multiple assessments be used. The evaluation process includes looking at learning from three perspectives: the self (through reflection, journals, self-reflection in portfolios), collaborative others (from peers, parents, and teachers, through conferences, anecdotal records, grading), and society (institutional measures such as standardized tests, public performances, and publications).

Because of the variety of grading practices in Montana schools, summative evaluation of student progress has been left to the schools implementing this framework. The Office of Public Instruction's publication, **Student Assessment: keys to improving student success** (1993), contains a chapter on reporting systems which may be applicable to this curriculum. Using a portfolio system that is tied to achievement standards, as described in **Assessment Planning: a process guide with three design options** (OPI, 1993), provides another approach to summative evaluation. A sample report card from the Minnesota Center for Arts Education, included in the assessment appendix, may also provide a model for reporting student progress in aesthetic literacy to parents.

Certification and Accreditation Implications

The Montana Office of Public Instruction has spent considerable time and effort in creating curriculum models that parallel the **Montana School Accreditation Standards**. Technically, the Office of Public Instruction has fulfilled its responsibility for writing models in these two disciplines by publishing a **Visual Arts Curriculum** (1988) and the **Communication Arts Curriculum Model** (1991). However, the standards for the disciplines themselves are prefaced with overarching requirements to integrate curriculum and to emphasize cross-content and thinking skills. The **Framework for Aesthetic Literacy** provides a model of a curriculum that crosses disciplines and stresses thinking skills.

Designed to give schools more flexibility and to emphasize outcomes rather than inputs, the **Montana School Accreditation Standards** include an "Alternative Standard," which allows a school to "use an alternative to any standard, section of standards, or the entire set of standards." The school must provide evidence that its program is innovative and "clearly equal or better than what is accomplished by the present minimum accreditation rule(s)." Few schools have taken advantage of this flexibility. When implementing the **Framework for Aesthetic Literacy**, model schools may very well need to identify alternative schedules, course offerings, student loads, and curriculum development plans. Perhaps this framework will provide the incentive to use the alternative standard as it was intended.

This framework, therefore, addresses the spirit as well as the letter of the **Montana School Accreditation Standards**. The spirit of integrated curriculum and cross-content thinking skills is addressed by the interdisciplinary approach. Efforts to address the program standards are improved by expanding upon the present **Visual Arts Curriculum** to include the performing arts, and offering an English framework that emphasizes the literary arts, creativity, performance, and aesthetics rather than the applied English that the **Communication Arts Curriculum Model** stresses.

Teacher preparation and certification and K-12 Accreditation Standards blur the lines between English and fine arts. The "Model Learner Goals" of the **Montana School Accreditation Standards** for communication arts and fine arts contain many overlapping features. Under "Fine Arts" are "Literary Arts: poetry, prose, drama." Although the "Model Learner Goals" for drama are listed in the fine arts strand of the Accreditation Standards, teacher certification rules require that in order to teach drama, teachers must have an English endorsement with credits in drama, or be certified in drama. Almost every drama teacher in Montana is also an English teacher. These blurred lines illustrate the need for this framework and encourage an interdisciplinary approach not only for designing courses, but also for redesigning teacher preparation standards.

An additional high school graduation requirement, "one unit of fine arts," went into effect in Montana in 1992. Technically, students can meet this requirement by taking any entry-level course in art, music, or drama. But most students are limited to a single course in the arts because of the constraints of their schedules. Many high schools need assistance in order to develop courses that would allow students to study fine arts without specializing in one type of performance or production. This framework furnishes a more inviting environment, characterized by courses based upon the four disciplines of art--history, criticism, aesthetics, and production--which engage students in reading, writing and critical thinking. By designing such courses, providing resources and training for the teachers of these courses, and supporting an accreditation mechanism for teachers certified in any of the humanities to facilitate these learning experiences, the framework stimulates systemic change. This kind of change encourages a broader view of course design that meets the needs of students, while maintaining world-class standards as defined by state graduation requirements.

One appendix of this guide contains several "scenarios" which describe situations that could arise as schools implement the **Framework for Aesthetic Literacy**. During the operation of the model schools, other such situations will surface and real solutions to these dilemmas will be proposed.

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APPENDICES

Appendix A: Content Standards

Appendix B: Information on the Curriculum Cycles

Appendix C: Assessment Ideas

Appendix D: Sample High School Schedules

Appendix E: Accreditation and Certification

Appendix F: Resources

APPENDIX A

STANDARDS

1. Content Standards for Aesthetic Literacy
2. Delivery Standards for Aesthetic Literacy
3. Bridging the Levels

Content Standards for Aesthetic Literacy: Learning in Visual, Literary and Performing Arts

Students will LEARN to Perceive and Analyze

They should have an informed acquaintance with exemplary works of visual, literary and performing arts from a variety of cultures and historical periods. They should be able to develop and present basic analyses of works of art from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines. Students will:

•practice effective strategies for critical listening, reading and viewing
•identify basic elements, devices and characteristics of the arts
•expand vocabulary to increase understanding
•compare and contrast in order to understand and evaluate
•question, think and respond critically and creatively

Students will LEARN to Communicate

They should be able to communicate at a basic level in dance, music, theater, and the visual arts. They should be able to communicate proficiently in the language arts and in at least one art form. Students will:

•determine audience and purpose
•convey meaning and expression through products and performances in the arts
•create a variety of products, using various media, genres and styles
•purposefully select media, images, form or techniques
•integrate past experiences/performances to generate new works
•learn processes of selection, practice, revision, and publication, production, or performance

Students will LEARN to Connect Cultures and other Content Areas

They should be able to relate various types of arts knowledge and skills within and across the arts and other disciplines. Students will:

•understand cultures through language and the arts
•use systematic processes to gather and develop knowledge
•learn problem-solving skills and reasoning techniques
•use skills and knowledge in creative ways across disciplines
•appreciate and understand individuality and community

Students will LEARN to Interact and Reflect

They should develop attributes of self-discipline, cooperation, responsibility, and reflectiveness in the performance, production, and processes of the arts. Students will:

•collaborate and cooperate effectively with others for publication, performance, or production
•initiate, evaluate and adapt to change as necessary
•communicate personal perceptions in appropriate ways
•relate aesthetic experiences to personal knowledge
•understand the arts as a means of personal and community enrichment
•evaluate own work and work of others

Delivery Standards for Aesthetic Literacy: Opportunities for Learning in the Visual, Literary, and Performing Arts

The opportunity to learn is dependent upon a philosophical base which nurtures an environment conducive to learning, questioning, experiencing and creating. **To achieve the content standards set forth in this Framework for Aesthetic Literacy, students should be given opportunities to:**

Experience a rich variety of texts, forms, and works, traditional and contemporary, from a variety of cultures

Become acquainted with exemplary works from a variety of cultures and historical periods

Engage in a range of technological forms of communication to understand and evaluate critically the conventions, demands, opportunities, and responsibilities of technologically-based discourse

Engage productively in discussions to clarify thoughts; to explore issues, feelings, and experiences; and to extend understanding

Propose and pursue their own questions about language, literature, music, drama, dance, and visual arts

Participate purposefully in the production and performance of the arts

Engage in meaningful processes that include selection, practice, revision, and publication, production, or performance

Access current sources of information and displays to gather and develop knowledge

Employ problem-solving skills and reasoning techniques

Use communication and artistic skills and knowledge in creative ways across disciplines and in meaningful contexts

Become constructive and critical members of a community of interactive, creative learners

Pursue their special gifts and interests through co-curricular offerings such as drama, speech, debate, journalism, literary and art publications, performing groups, and humanities

Use their skills in the community and in the world

BRIDGING THE LEVELS

Using the Framework to Meet Local Learner Goals

The Framework for Aesthetic Literacy is just that: a framework. Like the framing stage in construction, it goes beyond the design of a blueprint to provide the basic outlines for a structured curriculum, but is by no means a finished product. The construction yet to come occurs at the local level, where the design and structure of the Framework for Aesthetic Literacy are completed with local materials—school curriculum goals, community priorities, and area resources.

The Montana School Accreditation Standards require that local districts develop learner goals for both English and the arts which comply with the program goals in the state standards. Because those locally developed learner goals are—and should be—unique to each community, this Framework makes no attempt to choose or recommend any particular local learner goals. Rather, the Framework provides a logical bridge to span the distance between specific, locally developed learner goals and the broad content standards of the Framework. That bridge is the achievement standards, samples of which may be found in the "Learn" column of the curriculum cycles.

These achievement standards in the "Learn" columns of the model curriculum cycles are drawn from the National Standards for Arts Education and Montana's model learner goals for communication arts, found in the appendices of the Montana School Accreditation Standards. Achievement standards are measurable ways in which students may demonstrate the knowledge, skills, or abilities comprised by the content standard. Because achievement standards are more specific than content standards, but usually less specific than most local learner goals, they operate as the bridge which connects local goals with state and national standards.

The following samples chart three ways that local learner goals, achievement standards, and content standards can be connected.

- **Sample A** uses the model curriculum cycle, "Celebrating Life," to illustrate two things: (1) how achievement standards in the model cycles reflect state and national standards and (2) how local learner goals may be connected to the Framework's content standards by state learner goals and national achievement standards. In some cases, the achievements standards are exact duplications of state and national standards; in others, they are blended or adapted to fit the particular curriculum cycle or content standard.

- **Sample B** illustrates how Montana's model learner goals for communication arts and national achievement standards for the arts guide the integration of similar skills and abilities across the arts and language arts.

- **Sample C** uses Montana's model learner goals in Media and Thinking to illustrate how the extension of local learner goals can ensure that students do not merely acquire skills or "demonstrate mastery," but continually expand upon and develop skills and knowledge.

SAMPLE A

(Connecting Local Learner Goals with Content Standards)
Based on Elementary Curriculum Cycle, "Celebrating Life"

CONTENT STANDARD:

- **Identify basic elements, devices, and characteristics of the arts**

Achievement Standard #1: • *identify the sounds of a variety of instruments*

National Achievement Standard, K-4 Music 6(d), p. 28

Local Learner Goal: • distinguish among brass, woodwind and percussion instruments

Achievement Standard #2: • *identify and describe in simple terms the ways that the musical composers convey joy in the encountered works*

National Achievement Standards (Blended), K-4 Music 6(a) and 9(d), pp. 28-29

Local Learner Goal: • cite and explain the effects of repeated musical phrases and changes in meter and dynamics

Achievement Standard #3: • *identify and describe the materials, techniques, and processes used in the visual artworks encountered*

National Achievement Standards (Blended), K-4 Visual Arts 1(a) and 1(b), p. 33

Local Learner Goal: • recognize the differences between watercolor, oil, and acrylic paintings

Achievement Standard #4: • *identify basic language devices in literary works*

Montana Learner Goal, Primary Literature (e), p. 4

Local Learner Goal: • cite examples of effective word choice and concrete imagery in Japanese haiku

Note: These examples of local learner goals are simply illustrative; they represent only a fraction of the measurable student learning which falls under the content standard, "identify basic elements, devices, and characteristics of the arts."

Citation Code

Montana Learner Goal, Communication Arts Curriculum Model	**Primary** Level	**Literature** Section	**(e),** Item	**p. 4** Page
National Achievement Standard, National Standards for Arts Education	**K-4** Level	**Music** Section	**6(d),** Item	**p. 28** Page

SAMPLE B
(Integrating Achievement Standards for Arts and English)
Upper Elementary Students

CONTENT STANDARD:

- **Practice effective strategies for critical listening, reading, and viewing**

Achievement Standard #1: • *Adjust listening style to purpose and context*

Learner Goals:

- develop a "listening set": anticipate meaning, ignore distractions, and visualize what is heard

  Montana Learner Goal, Primary Listening (b), p. 3

- increase attentiveness by predicting and reviewing parts of the message/performance

  Montana Learner Goal, Primary Listening (e), p. 4

- respond to what is heard by giving verbal and nonverbal feedback

  Montana Learner Goal, Intermediate Listening (b), p. 7

Achievement Standard #2: • *Use a reading style suited to the reading purpose*

Learner Goals:

- use word attack strategies and context clues to aid comprehension of written material

  Montana Learner Goal, Intermediate Reading (b), p. 6

- adapt fluency, rate, and style of reading to the purpose of the material

  Montana Learner Goal, Intermediate Reading (c), p. 6

- read at sight simple melodies in both the treble and base clefs

  National Achievement Standard, 5-8 Music 5(b), p. 44

Achievement Standard #3: • *Use effective strategies for perceiving visual messages*

Learner Goal:

- construct meaning by actively attending to subject matter and the methods of presentation in visual art, film, dance, or drama

Synthesized from National Arts Standards, 5-8, Dance 3, p. 40; Music 8(a), p. 45; Theater 7, p. 48; Visual Arts 3, p. 50; and Montana Learner Goal, Primary Media (a), p. 2

SAMPLE C

(Using Achievement Standards and Learner Goals
To Encourage Continuing Development)

Content Standard: use systematic processes to gather and develop knowledge

Systematic Process #1: Applied Research

ELEMENTARY LEVEL	INTERMEDIATE LEVEL	ADVANCED LEVEL
Examine the work of visual, literary or performance art to find areas in which further information would deepen understanding	**Examine the work of visual, literary or performance art to find areas which merit further research**	**Examine the work of visual, literary or performance art to find areas which inspire further research**
• Identify people, places, times, and events in encountered works which lend themselves to further research	• Find contextual clues to historical, cultural and scientific information which may enhance understanding of encountered work	• Recognize cultural, historical, philosophical, symbolic, aesthetic, and scientific allusions which further research may render more meaningful
Identify possible sources for the desired information	**Identify and predict the usefulness of a variety of sources for the desired information**	**Identify and prioritize on the basis of predicted usefulness a variety of sources for the desired information**
• Know the basic print and nonprint information sources, such as interviews, audiocassettes, videocassettes, magazine articles, books, and encyclopediae	• List and describe the formats of charts, tables, maps, specialized reference materials (atlases, quotation books, etc.), magazines, books, CD-Rom, and computer bulletin boards.	• List and explain the advantages and disadvantages of such information sources as specialized reference materials, journals, computerized bulletin boards and document services, CD-Rom, data bases and spreadsheets
Use knowledge of how the information source works to access desired information	**Use knowledge of how the information source works to access desired information**	**Use knowledge of how each information source works to access desired information**
• Prepare questions, take notes, and tape-record oral interviews • Operate audiotape and videotape recorders • Use library systems to find print information in periodicals, book collections, and reference materials	• Interpret charts, tables, graphs, and maps • Use indices and user's guides to find information in specialized reference materials • Access information on CD-Roms and computerized bulletin boards	• Use indices and user's guides to find information in print sources • Access information on CD-Roms, computerized bulletin boards and document services, data bases and spreadsheets
Evaluate the usefulness of accessed information	**Evaluate the usefulness of accessed information**	**Evaluate the usefulness and the effectiveness of the accessed information**
• Determine whether information is understandable and practical for one's purposes (e.g., too cumbersome, too expensive, too long)	• Evaluate the practical aspects of the accessed information • Determine the relevance of the accessed information to one's purposes • Explain whether the information is current and whether timeliness is a factor in its usefulness	• Explain the relevance, timeliness, credibility, objectivity, and comprehensiveness of parts of an information collection and the accessed information as a collection
Use research to extend understanding of encountered works	**Use research to extend understanding of encountered works**	**Use research to extend understanding of encountered works**
• Make connections between researched cultures and traditions and the encountered work	• Use researched information to explain historical, cultural, and scientific aspects of encountered work	• Use researched information to explain philosophical, symbolic, aesthetic, historical, cultural, and scientific allusions in the encountered work and to relate these allusions to the work as a whole

*__Achievement Standards__ are in **bold** print; Learner Goals for each standard are in plain print.

APPENDIX B

1. ABSTRACTS OF THE CURRICULUM CYCLES

Elementary Curriculum Cycles

- Imagination
- Balance
- Ties That Bind: Universal Stories
- Celebrating Life
- Dressing Up
- Author! Author!

Middle School Curriculum Cycles

- Tradition: The 1940s
- Beautiful Tools: The Automobile
- Powwow
- The Glory That Was Greece
- Courtship
- Suffering
- What's So Funny

High School Curriculum Cycles

- Culture Through A Moving Lens: Film as Art
- Self-Portrait
- Tragedy
- Adaptation
- Montana Dialogue
- Renaissance
- Beauty: In the Eye of the Beholder?

Adaptable Curriculum Cycles

- The Visiting Artist
- Concert
- Theater
- Dance Workshop
- Pottery Workshop
- Historical Museum
- Restoration/Renovaton = Reinvention?

2. SAMPLE OF A CURRICULUM CYCLE

3. MAKING CONNECTIONS WITH MATHEMATICS AND SCIENCE

Abstracts of the Model Curriculum Cycles

Elementary Curriculum Cycles

Imagination

Throughout history people have created stories to explain the natural phenomena they see around them. These imaginative tales serve a dual purpose of providing entertainment and explaining reality. Often the division of purpose is blurred. "Pourquoi" (why) stories provide an insight into the way past cultures understood their world. Modern scientific developments may provide a more accurate explanation of the phenomena, but the tales are artistic and entertaining. What are the distinctions between scientific hypotheses and creative storytelling?

In this cycle, students may encounter stories and storytellers from their own communities. They learn how other cultures explained objects and events for which the science of the time had no better explanation, and they create their own imaginative explanation for some natural, perhaps local, phenomenon.

Balance

How is balance used through various art forms: dance, music, visual, literary and performance? What is it and why must the artist be concerned with the balance of his/her work? When is it preferable to employ imbalance? Students explore how balance is an integral and essential element common to all art forms. Students create works which explore balance and imbalance to raise their appreciation for how balance exerts its force on artist and audience.

Ties That Bind: Universal Stories

How do the arts reflect culture? What do we share with other cultures, past and present? Stories with similar themes exist in various cultures around the world. "Cinderella" and the Native American tale "Scarface" share common ground. Students encountering stories like these explore the similarity of their own culture to other cultures. Local folk artists from various ethnic backgrounds can demonstrate their art as students seek commonality and ties that bind.

Celebrating Life

How does art help us celebrate the joys we find in nature? We are familiar with the joy we experience when we take a walk, smell a flower, watch the sun set, or view a landscape or seascape. Inspired by such experiences in the world around them, artists have created poems, paintings, symphonies and dances. Nature is the source for much of our own artistic creation. How do the creation of art and the experience of nature enhance each other? How does our artistic creation enrich or deepen our experience of joy?

Works inspired by nature that evoke strong emotional responses in young students are used as a springboard for the students' own creations based on their joyful encounters with the natural world.

Dressing Up

If one visualizes a knight, princess, urchin, farmer, soldier, clown or swimmer, he or she immediately sees the clothing worn by such a person. Clothing defines the wearer--who he or she is and what he or she does. Whether we realize it or not, we express something about ourselves by the clothing we choose to wear, and understanding what we express by our clothing can help us understand ourselves. Exploring

the distinction between clothing and costume provides students new understanding of themselves, as well as the art they encounter throughout their lives. Encounters with clothing in theater and museums, as well as contemporary garb, transfer to students' use of costume in their own theatrical production.

Author! Author!

Communities throughout Montana are homes to writers. Local writers provide encounters for students so they can discover where writers get their ideas, what inspires them to write, and how they practice their craft. Students familiarize themselves with the writer's work, meet the writer, discover that writers are not disembodied consciousnesses and learn that they themselves can create literature of their own.

Middle School Curriculum Cycles

Tradition: The 1940s

Connecting to a specific culture and time can provide insight into our present. This cycle guides students through a number of encounters with the art of the 1940s. As students connect the historical events and milieu to the works they view, hear, and read, they discover connections between artifact and history, between themselves and their world.

Beautiful Tools: The Automobile

In this curriculum cycle, students will focus on the aesthetic elements that contribute to a car's desirability or saleability and how automobiles have influenced our lives. After encountering a variety of classic cars, students seek to discover the common aesthetically pleasing elements and convey those through their original creation in another form such as mime, video or music.

Powwow

Prior to encountering a powwow, students examine Native American culture and history to place the experience in context. Native American dancers and musicians might be guests in the classroom to help students begin their inquiry into understanding how art helps people celebrate. Encountering the powwow first hand, students identify and describe the elements of Native American music and explain how the elements make the work unique and interesting. They compare the characteristics of celebrations in Native American culture with those of other cultures and explain how elements, artistic processes, and organizational principles are used in distinctive ways in various Native American arts.

As students write in their journals and sketch books, they also create brochures, sculptures, musical performances, dances and artifacts of their own which express their understanding of the powwow and how art functions to celebrate life. They use the aesthetic criteria they develop to evaluate their own and others' performances and creations.

The Glory That Was Greece

The reading and study of Greek myths serves as the springboard for students to produce a Greek celebration. Students learn about the civilization that spawned the art and learn to collaborate to produce a celebration of the Greeks with dramatic, musical, and athletic performances, a feast and awards. Skills in reading, speaking, writing, music and performance are developed through this process.

Courtship

"What do you get when you fall in love?"
You only get a pin to burst your bubble."
This and other answers to the questions are explored as students encounter ballads, poetry, and paintings having to do with love and courtship. The subject of courtship and love allows students to examine their own attitudes as they experience how artists have represented courtship. Students express their developing perspective through dance, poetry, visual art, and acting.

Suffering

Producing the play, "The Diary of Anne Frank," is a collaborative student effort undertaken as they examine the theme of suffering in this curriculum cycle. Students learn to work cooperatively and analyze the collaborative process, to interpret various works of art and to express their personal responses to works which carry the theme of human suffering. Works like Michelangelo's "Pieta," Picasso's "Guernica," and Black spirituals provide encounters for students as they examine why people suffer and how suffering shapes them.

What's So Funny?

From the sixteen-million-dollar David Letterman to the disgusting, pyrotechnic Beavis and Butthead, people seek out that which amuses them. What makes things humorous? How do the arts amuse? Students in this curriculum cycle encounter Rube Goldberg drawings, early cartoons, comedic films and novelty music, as well as Ogden Nash and Shel Silverstein poems, before launching off into publishing their own humor magazine, comic scenes, and parodies. Along the way, they learn how to select and use subjects, media and techniques; adapt communication to audience and purpose; improvise and refine dialogue; create characters; adapt and perform music. As students reflect upon their creations and explain their interpretations and artistic choices, they will learn to communicate their personal perceptions and establish a set of informed criteria to evaluate the effectiveness of various creations.

High School Curriculum Cycles

Culture Through a Moving Lens: Film as Art

The study of film, as presented in this curriculum cycle, could consume a high school semester course in Fine Arts or English. Students investigate how and when film becomes an artistic endeavor. This cycle teaches students to observe, interpret and evaluate the elements that make a quality film and it provides the opportunity for students to attain the technical skills of this culturally important art form.

The most significant encounter in this cycle is viewing the videotape series, "The American Cinema," since it provides the background information for the development of critical viewing skills. The careful film analysis of at least one feature-length Hollywood production is another essential component of this cycle. These encounters will provide a foundation as students learn to carry out their own film projects.

All students should participate in creating a script and/or filming a project. Using the experts on the school staff and within the community can enhance the work of training and directing the student production. This cycle can incorporate lecture, labs, research, individual and cooperative projects, seminars, and workshops.

Self-Portrait

Because high school students are especially concerned with discovering and developing an identity and in understanding who they are, this cycle is particularly relevant. Various works of dance, literature and music serve as a springboard into the inquiry and into the creation of works expressing their uniqueness.

Tragedy: What is There That is Really "To Die For?"

This cycle allows students to discover and explore the elements of tragedy and to view how these elements have been presented in the arts. The encounters reveal to students how others have chosen to deal with tragic situations. Students create works which embody their own personal interpretations of tragedy.

Adaptation

How does one work of art influence art in other mediums? This cycle explores this question using the musical, "Sunday in the Park with George" and the Seurat painting, "A Sunday on the Island of La Grande Jatte." This very specific cycle might serve as a framework for creating other encounters where students explore how art is adapted from one medium to another and then rate adaptations of their own.

Montana Dialogue

This cycle is relevant to all Montana students because it encourages them to discover the essence of Montana and to discover themselves as integral elements in the preservation and continuation of that essence. Local writers, artists, musicians, and storytellers model, share, guide and help direct students in their inquiry.

The Renaissance: Mankind Discovers Its Soul

Through the encounter of two Renaissance dramas, students experience the flavor and essence of the Renaissance mind and spirit, as well as become aware of the discoveries that contributed greatly to the advancement of a modern society. Students focus on how the profusion of literary and artistic accomplishments of this period capture and reflect the society's devotion to learning, discovery, the arts and humanity.

Beauty: In the Eye of the Beholder?

If art is not merely beautiful, then what motivates its production? Why is recognizing beauty and having beauty in our lives important to us? This cycle encourages students to examine where our notions of what is beautiful originate and to develop their own aesthetic senses.

Adaptable Curriculum Cycles

Concert Workshop

The preferred encounter for this cycle is attending a real concert in a real theater. Through this encounter, students will see a school activity extended to a real world situation. As students observe and discuss the varied talents of others, they gain awareness of the value of their own unique and diverse talents both on and behind the concert stage. This cycle encourages students to become good audiences and to enhance their enjoyment and learning while listening to a live musical concert.

Theater

This curriculum cycle uses the efforts of many students to produce one theatrical performance. Students encounter a filmed version of a theatrical performance or attend a performance as an aesthetic encounter, but the emphasis here is on the collaboratively produced production. Students will read and interpret through practice, performance, publicity and reflection of past performance.

Dance Workshop

How does a dance piece communicate an idea, theme, or emotion? Throughout this cycle, students keep a journal and sketch book with sketches, notes and reflections on dance as an artistic medium. They encounter a live dance performance and view video recordings of other dances to derive and articulate an answer to the focus question. Students create in the medium, as well as in visual and literary art as they demonstrate their ability to work alone and in groups.

Pottery Workshop

Students create functional and nonfunctional pottery and personal artifacts using traditional decorative techniques to create images in clay as they seek an answer to the question, "What makes pottery an art form?" Visits with professional potters and explorations of many cultures' pottery help students develop and articulate their answers to this question. Students expand their technical vocabulary and learn to analyze what makes a medium technique and process effective or not effective. A culminating activity might be to write a poem which uses the making of pottery as the central metaphor of an idea about the creative process.

Historical Museum

Many Montana communities have a museum, an aesthetic encounter waiting to happen. This curriculum cycle employs this community resource so that students can learn to analyze how lifestyle, customs, and outlooks can be conveyed by objects such as artifacts, print materials, art, and photographs. Students will articulate their understanding by creating their own exhibits, guide books, and musical and dance performances. They will gain skills in communication and confidence as they present their creations to an audience.

Restoration/Renovation = Reinvention?

What is the difference between restoration and renovation? When do they become reinvention? What is the purpose of restoring original art? If criteria are used during these processes, what are they and are they legitimate? As students explore these thorny issues by visiting renovated buildings or viewing restored art, they will also be questioning some of the basic premises of art itself.

The encounters of the cycle will vary depending on the setting of the school. Local restorations can then be compared to restorations described in books or films. Once the students become involved in their own restoration efforts, the photographic exhibit, they will again wrestle with the conflicts between restoring and reinventing the past.

This cycle is especially tied to the community, from the encounters to the creation of an exhibit based on photographs from the community itself. The cycle moves from a seminar and field trip to concentrated workshop based on photography. Local photographers can share their skills with students as they help with the restoration, retouching and tinting processes.

SAMPLE OF A CURRICULUM CYCLE

SELF-PORTRAIT - High School Level

FOCUS QUESTIONS: How does one be true to self? At what price?

ENCOUNTER

- Study **advertising** as a portrait of the individual, focusing on the accuracy or inaccuracy of the image
- View **self-portraits** of such visual artists as Van Gogh, Brueghel, Rembrandt, and Durer, and research their lives
- Read about the search for self in Joyce's **A Portrait of the Artist as a Young Man**, Hesse's **Siddhartha**, and Khalo's "Belle of Amherst"
- View dramatic portraiture in **Raphael Christie's Charlie Russell yarns** and **Hal Holbrook's Mark Twain**
- Listen to the **musical themes** for characters in the soundtracks from **Star Wars** and "Peter and the Wolf"
- Read about visions quests in excerpts from Welch's **Fool's Crow**, Neihart's **Black Elk Speaks**, Plenty Coups, and Joseph Campbell

LEARN

Perceive and Analyze

- Describe the elements of a given visual, literary, or musical work of art and analyze what makes it unique, interesting, and expressive
- Identify and explain the intention of the author, performer, artist, photographer, or musician and explore how that intention influenced her/his methods
- Compare and contrast literary and visual artworks in terms of their subject, form, and methods
- Identify the structures and forms of literary works and explain how they contribute to meaning
- Identify and explain devices used to provide unity and variety or tension and release in a musical work
- Analyze the physical, emotional, and social dimensions of the characters in the self-portraits studied
- Demonstrate insight into the artists' self-concepts, citing details from their works to support interpretations

CREATE

- Keep a journal and a sketchbook with entries on selfhood, portraiture, and the encountered works

ENCOUNTER

LEARN

Communicate

- Choose a subject, form, and tone to achieve intended effect in essay and soliloquy
- Use the writing process to generate ideas and revise drafts over time, evaluating what is gained and lost in revision
- Apply language skills with skill and sensitivity in the essay and soliloquy
- Create and sustain authentic character and situation in mime
- Apply media, techniques and process in the visual arts with the skill and sensitivity to achieve the intended effect
- Select and use organizational principles and functions to solve specific visual arts problems
- Perform technical skills in movement, demonstrating clarity, musicality, and stylistic nuance
- Create dance movements that successfully communicate an idea, situation, or feeling
- Improvise and adapt melodies, demonstrating creativity in using the elements of music for expressive effect
- Sing or play music expressively, using dynamics, phrasing and interpretation effectively

CREATE

- Write a **personal essay** exploring a formative experience
- Write and perform a **personal soliloquy**
- Use puppets for role playing
- Create and perform a **mime** of a significant personal experience or trait
- **Sculpt personal masks**
- Paint a **self-portrait**
- Create a **collage** to represent self
- **Choreograph an expression of self** to an instrumental song
- **Compose or adapt a melody as a personal theme**
- **Perform a musical selection that represents a personal trait or experience**

ENCOUNTER

Recall . . .

- Advertising images
- The self-portraits of Van Gogh, Brueghel, Rembrandt, and Durer
- Joyce's **A Portrait of the Artist as a Young Man**, Hesse's **Siddhartha,** and Khalo's "Belle of Amherst"
- Dramatic portraitures
- The musical themes for characters in **Star Wars** and "Peter and the Wolf"
- Visions quests

LEARN

Connect Cultures and Other Content Areas

- Compare and contrast the self-concept of an artist, author, or musician with her/his public or historical image
- Analyze the pressures of society on the individual and compare how the encountered individuals responded to these pressures
- Classify a particular artist's self-portrait by genre or style and by historical period or culture
- Compare how the theme of self-concept is treated in works from various media, cultures, and historical periods
- Identify and compare the lives, works, and influence of artists in various cultures and historical periods
- Explain ways in which an understanding of subjects like advertising and history enrich one's understanding of works of art

Interact and Reflect

- Construct social meanings from the works encountered and relate these to current personal, social, and political issues
- Express responses to and personal preferences in the work as a whole, as well as specific aspects of the works encountered

CREATE

ENCOUNTER

Revisit . . .

- Advertising images
- The self-portraits of Van Gogh, Brueghel, Rembrandt, and Durer
- Joyce's **A Portrait of the Artist as a Young Man**, Hesse's **Siddhartha,** and Khalo's "Belle of Amherst"
- Dramatic portraitures
- The musical themes for characters in **Star Wars** and "Peter and the Wolf"
- Visions quests

LEARN

Interact and Reflect (continued)

- Demonstrate an understanding of how personal experience influences interpretation
- Justify interpretations and artistic decisions
- Reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture
- Experiment with multiple solutions to an aesthetic problem, evaluating what is lost and gained with each alternative
- Reflect on various interpretations of the works encountered as a means of understanding and evaluating
- Engage in discussion to clarify thoughts, explore issues, feelings, and experiences; and extend understanding
- Establish a set of specific aesthetic criteria and apply it to evaluate own work and work of others
- Analyze the effect of one's own cultural experiences on artistic work
- Use the skills gained through aesthetic experiences to solve problems in daily life and reflect upon personal growth

CREATE

Review . . .

- The personal essay
- The personal soliloquy
- The mime of a significant personal experience or trait
- The sculpted masks
- The self-portraits
- Collages representing self
- Choreographed expressions of self
- Melodies as personal themes
- Musical selections portraying personal experience or trait

Making Connections With Mathematics and Science

SIMMS

Systemic Initiative for Montana Mathematics and Science is an NSF funded project whose primary goal is to restructure 9-12 mathematics education. Developing an integrated interdisciplinary curriculum, assessment materials and extensive programs that incorporate the use of technology are fundamental to the initiative. SIMMS has developed several modules that could be used in conjunction with the Curriculum Cycles in the **Framework for Aesthetic Literacy**. The cycles and corresponding modules include the following:

Beautiful Tools: The Automobile
SIMMS Level 1: So You Want to Buy a Car
Students collect and interpret data relevant to buying a car.

The Glory That Was Greece
SIMMS Level 2: A New Angle on an Old Pyramid
Develops the Pythagorean relationship to investigate pyramids.

Powwow and Beauty: In the Eye of the Beholder?
SIMMS Level 2: Traditional Designs
Students study geometry of Native American art and fabric patterns.

From the Sands of the Earth
SIMMS Level 2: There's No Place Like Home
Students investigate a variety of housing designs.

Suffering
SIMMS Level 1: AIDS: The Preventable Epidemic
Students study the speed of growth of the AIDS epidemic.

Culture Through a Moving Lens: Film as Art
SIMMS Level 2: Crazy Cartoons
Students study the geometry of sizing and moving cartoon characters.

For more information, contact Johnny Lott, SIMMS Project, Department of Mathematical Sciences, University of Montana, Missoula, MT 59812.

STEM

Six Through Eight Mathematics is a curriculum writing project for middle school mathematics. The philosophy is based upon that envisioned in the NCTM **Curriculum and Evaluation Standards for School Mathematics**. Some STEM modules may also provide thematic units to complement the Curriculum Cycles. The list was not available at the time of this printing.

For more information, contact Rick Billstein, STEM Project, Department of Mathematical Sciences, University of Montana, Missoula, MT 59812.

APPENDIX C

ASSESSMENT IDEAS

1. Assessment of Program Implementation

2. Portfolio Design
   - A Process for Collecting Portfolios
   - The Annotated Portfolio
   - Sample Portfolio Assessment Requirements for Visual and Language Arts
   - Sample Directions for Portfolio Letter

3. Fine Arts Portfolio Summary

4. Internal Reporting (Minnesota Center for Arts Education)

5. Self-Evaluation for Dance Composition (Minnesota Center for Arts Education)

6. Assessment for Student Inquiry Presented Orally

7. Analytical Scoring Guide for Poetry

ASSESSMENT OF PROGRAM IMPLEMENTATION

FRAMEWORK FOR AESTHETIC LITERACY

The following pages provide a way to quickly self-assess a school's implementation of the Framework for Aesthetic Literacy. This instrument should be viewed as one of a variety of assessments utilized in pinpointing a program's strengths and weaknesses. Information from these assessments can then be used in making modifications for improvement.

To begin, each team member should independently rate the framework according to the degree to which it meets the criterion. The percentages listed should be used simply as guidelines, not actual calculations. After that task is completed, the committee should discuss any significant individual discrepancies, coming to consensus about any revisions.

Although this program assessment was designed to be used after several months of using the Framework of Aesthetic Literacy, many of these questions can be used to apply to a single curriculum cycle or a series of a few cycles.

INTEGRATION AND BALANCE

Criteria	Degree to which criterion is met					Needs/Comments
	Completely	To some degree			Not at all	
		75%	50%	25%		
1. English Language Arts is integrated with: Visual Arts Theater Music Dance	4	3	2	1	0	
2. Other content areas are incorporated into activities. Mathematics Science Social Studies Second Language Technology Education Health Enhancement	4	3	2	1	0	
3. The Aesthetic Encounters are integral to learning and subsequent activities.	4	3	2	1	0	
4. The total curriculum provides a balance between the arts, humanities and sciences.	4	3	2	1	0	
5. Student encounters, activities, and creations tap into student strengths. linguistic logical musical visual kinesthetic inter-personal intra-personal	4	3	2	1	0	

INSTRUCTIONAL METHODS

Criteria	Degree to which criterion is met					Needs/Comments
	Completely	To some degree			Not at all	
		75%	50%	25%		
1. Teaming and/or collaboration with other teachers is used.	4	3	2	1	0	
2. Students are actively engaged in philosophical inquiry.	4	3	2	1	0	
3. Student journals/sketchbooks are used regularly.	4	3	2	1	0	
4. Students engage in workshops, seminars or projects.	4	3	2	1	0	
5. Theme cycles transition logically from one to another.	4	3	2	1	0	
6. Craftsmanship and self-discipline are stressed.	4	3	2	1	0	
7. The topics/themes inspire provocative questions.	4	3	2	1	0	
8. Students cooperative to produce or perform.						

ACHIEVEMENT OF STANDARDS

1. Content and achievement standards are communicated regularly to students and parents.	4	3	2	1	0	
2. Content standards are met by all students.	4	3	2	1	0	
3. Performances are judged based on demonstration of achievement standards.	4	3	2	1	0	
4. Products and performances by students are of high quality and culturally significant.	4	3	2	1	0	
5. School meets delivery standards listed in instructional guide.	4	3	2	1	0	
6. Community members view/read/hear student performances and products.	4	3	2	1	0	

RESOURCES

Criteria	Degree to which criterion is met					Needs/Comments
	Completely	To some degree			Not at all	
		75%	50%	25%		
1. Encounters were stimulating and appropriate.	4	3	2	1	0	
2. Materials for activities and creations were adequate.	4	3	2	1	0	
3. Adaptations of cycles and/or development of new cycles were documented for later use.	4	3	2	1	0	
4. Community members/artists/businesses contributed to learning experiences.	4	3	2	1	0	

STRUCTURES

1. Student schedules provide optimal experiences and flexibility.	4	3	2	1	0	
2. Teacher schedules capitalize on teacher skills and knowledge.	4	3	2	1	0	
3. Administrative support facilitates instruction.	4	3	2	1	0	
4. Facilities are conducive to student inquiry.	4	3	2	1	0	
5. Media center and technology support student inquiry.	4	3	2	1	0	
6. Transportation and travel arrangements encourage authentic aesthetic encounters.	4	3	2	1	0	

A PROCESS FOR COLLECTING PORTFOLIOS

The concept of using portfolios for assessment is not new. In the visual arts, assessment of portfolios is a common and well-accepted practice. Painters, photographers, architects, graphic artists--and even plastic surgeons and fashion models--often submit select samples of their work to potential employers, admissions committees, galleries, and foundations. Fiction writers, poets, and journalists also use portfolios of their work. In a somewhat different though related way, academic programs that grant credit to adult students for experiential learning often require or request portfolios of personal narratives, often supplemented by supporting documentation. Portfolios provide an authentic way to assess student progress in the visual, performing, and literary arts.

Introducing portfolios

Ask a professional to bring his or her portfolio to the classroom to show the students how one is made up and what it is used for. The students then brainstorm how to translate this to the school situation. Be sure students are directed to include the fine arts in their discussion.

Planning portfolios

Teachers and students collaborate to design the requirements of the portfolio, ensuring alignment with the curriculum and some degree of flexibility. Student self-reflections are often considered the most important entries in the portfolio.

Photography, videos, collections, exhibits, or scrapbooks may be entered unfinished or held until completed. If the teacher or peers have assessed a performance using a rubric, rating scale, or narrative these observations should be included in the portfolio.

Teacher observations about interviews, conferences, class discussions, student projects, performances, and oral questioning can be recorded on checklists, as anecdotal records, conference records, and other forms developed by teachers. These may also be elements of the portfolio.

Where the portfolio is a formal part of the assessment program, the contents of the portfolios should be rated by a team using a set of predetermined criteria, which can be converted to a grade if necessary. The team should be made up of teachers and artists involved in the integrated areas being assessed.

The Annotated Portfolio

Annotated Portfolios combine the presentation of a limited number of examples of creative work with the student's own commentary or explanation of the significance of those examples.

PURPOSE:

Using Annotated Portfolios provides the teacher with a limited sample of students' creative work along with information on the students' understanding of that work in relation to the course content or goals. In essence, it allows students both to show and tell about their creative skills. At the same time, it allows teachers to see how students are connecting their creative work to the course content.

SUGGESTIONS FOR USE:

This technique has clear applications in courses in the visual arts and creative writing as well as in music, dance, drama, broadcasting, and clinical fields. In some of the latter, the students' "work" might be presented on video or audiotape.

EXAMPLE:

Students in an intermediate drawing course are asked to submit an Annotated Portfolio containing two or three drawings in which they feel they have creatively resolved problems of line, form, shading, or perspective. Along with those two or three drawings, they must submit one to three pages of comments explaining how they creatively dealt with these traditional drawing problems and explicitly relating their solutions to the course content.

PROCEDURE:

1. Choose one or more central topics or problems dealt with in your course and invite students to respond to those stimuli with two or three creative works of their choice.
2. Ask the students to write very brief explanations of how the pieces in their portfolios respond to the stimuli and how they are related to the themes and content of the course.

ANALYZING THE DATA YOU COLLECT:

Annotated Portfolios can be analyzed from two complementary points of view. You may first wish to assess the quality of the two or three works in the portfolio in terms of creativity in resolving or dealing with focus topics or problems. Next, you may consider the quality of synthesis demonstrated in the annotations. That is, read the annotations to assess how well students have synthesized course topics, themes, or problems into their own work and into their understanding of their own work. A simple ranking scale using letters or numbers will probably be adequate to provide a picture of the range of skills within the class. Taking brief notes on each portfolio while you rank it will provide you with a richer record, and a more useful one for later comparison.

IDEAS FOR EXTENDING AND ADAPTING:

* Invite students to add selected works to their portfolios as the course progresses and to rethink and rewrite their annotations. This can help you and the students see and assess change and growth throughout the term.
* Ask students to choose the theme or focus for their portfolios rather than assigning it yourself. Require only that it be clearly related to the course content.
* Arrange an exhibition or showing of portfolios so that students can learn from each other's works and annotations.

PROS:

* The Annotated Portfolio elicits an active, self-generated response from students.
* It provides data on the student's images and conceptions of themes or topics central to the course that might not be as clearly expressed in pros alone.
* It requires students to go several steps beyond the creation of private images to explore and interpret those images for others.
* Annotated Portfolios can be playful and exuberant learning activities.
* They allow students to choose the work on which they will be assessed, giving the teacher insights into what they value and appreciate.
* The technique also prepares them to present their work to prospective employers.

CONS:

* Unless the technique is presented carefully and is well integrated in the course, some students may not consider it appropriately serious or academic.
* Students may spend so much time working up the components that they slight the task of interpreting the portfolio.

CAVEATS:

* There's a danger in over-assessing the portfolios: You may lose sight of the value inherent in attempting to express ideas in a fresh, personal way. An activity need not be nearly assessable to be worth carrying out--or assessing in broad strokes.
* It may be necessary to impose guidelines for the contents or the form of the portfolios. If there are to be guidelines or rules of any sort, make sure to state them clearly right from the start.
* Remember that this technique is designed primarily to assess creative thinking, not artistic ability or skill. The most beautiful portfolio may not necessarily be the most creative or thoughtful.

SAMPLE PORTFOLIO ASSESSMENT REQUIREMENTS FOR VISUAL AND LANGUAGE ARTS

Student portfolios will contain the following items:

1. Student Reflection Letter - to reader of portfolio, explaining why certain pieces were selected, how they feel about them and process. (Interact and Reflect)

2. Writing Sample. (Communicate)

3. Student Summary of Progress in Writing - done in collaboration with student in conference, pointing out areas of strength and weakness and how these affect writing and learning. (Reflect)

4. Annotated Entries of Selected Creative Work - e.g., mounted photographs of best pieces in visual arts. (Communicate, Reflect)

5. Packet Developed From a Thematic Unit - selections representing work in other content areas as selected by student. (Connect Cultures and Other Content Areas)

6. Technology Sample From One Discipline Activity - video, tape, slides, computer program or graphics displaying outcomes from an aesthetic encounter, accompanied by an Individual Anecdotal Record to explain activity and process. (Communicate)

7. A dated "Best Piece" of writing which the student feels represents his/her best work. Criteria should be reviewed by the student before the choice is made. (Communicate)

8. A dated "Best Piece" of art, produced during an integrated Visual Arts/Language Arts activity. An explanation will accompany the piece (or photo, etc.) telling how the piece is a response to the integration and how they are related to the themes and content of the Aesthetic Encounter. (Communicate, Perceive and Analyze)

9. Parent/Guardian Response to Portfolio. (Interact)

Sample Directions for Portfolio Letter

This is an opportunity for you to be involved in the final assessment process through self-evaluation. During our conference, I will read your letter and discuss with you your writing, your achievements and goals. This letter is perhaps the most important ingredient in the assessment process; in fact, it is your final exam. Take your time, be thoughtful, reflective, and most importantly, HONEST and thorough.

The letter should include the following:

1. What do you consider to be your most important piece you've produced or performed so far? Why is it the most important piece? Be specific and thorough.

2. What do you consider to be your **best** piece? This may or may not be the same piece you considered to be your most important piece.

    a. What makes this your best piece?
    b. How did you go about writing, making, or performing it?
    c. What problems did you encounter in the process?
    d. How did you solve these problems?

3. What was your least effective piece?

    a. Why was it your least effective piece?
    b. What makes your least effective piece different from your most effective piece?
    c. If you were to revise this piece, what would you change?

4. What have you learned about your art form and yourself as an artist/writer in this class?

5. If you could have made any changes in your performance this term, what might those changes be?

6. Is there anything else you would like to tell me about your writing/art?

Work to be included in a FINE ARTS Portfolio

INITIAL COMMENTS--WRITTEN PREVIEW

FRAME WORK Basic Elements Technical Terms Definition of Terms Principles of the Art	Basic Knowledge
ESTABLISHING PROBLEM (Mission) Progress Description Written Work Preliminary Sketches Critiques Character Analysis	Problem
WORK OF ART (Plastic Art) Finished Work Piece You've Created Monologue Mime Collage Drawings Painting Sculpture Musical Composition Choreography	End Products
LIVE PERFORMANCE/GALLERY DISPLAY Video or Audio Cassette	Analysis
SELF-REFLECTION Written or oral which does the following: 1)Explains the problem 2)Show the process used to solve the problem 3)Asks how successful you were 4)Includes what changes would be made if doing it again 5)Summarizes what has been learned from this experience 6)Reflections and/or feelings about audience response 7)Reflects on how initial perceptions have changed/grown	Results

INTERNAL REPORTING: TO OUR STUDENTS AND PARENTS

The Minnesota Center for Arts Education continues to develop a model program in outcome-based education. In doing so, we have wrestled with the many grading, assessment, and reporting issues associated with this philosophy. Our reporting systems were developed cooperatively by the faculty and our student services department with careful consideration to post-secondary needs and expectations. Our goal was to design student-focused reporting systems. Our desire was to maintain local integrity while acknowledging the realities of a larger system outside of our own. In answer to these concerns, separate but connected internal and external reporting systems were developed.

Student Progress Report

Name: Joe Sample Art Area: D, LA, MA, MU, T, (A) Adviser: Kuring

Course: Advanced Algebra Teacher: Goode

KEY

Progress

Unsatisfactory | Satisfactory | Superior | Challenge

Learner Outcomes

Knows concepts and notation to represent mathematical systems correctly.	Nov. 6	Feb. 10
Applies algebraic methods, integrated with other mathematical strategies, in order to solve problems	Nov. 6	Feb. 10
Uses tables and graphs as tools to interpret expressions, equations, and inequalities	Nov. 6	Feb. 10
Reads written presentation of mathematics with understanding. Expresses mathematical ideas orally and in writing.	Nov. 6	Feb. 10
Applies efficient use of technology in solving problems.	Nov. 6	Feb. 10
Individual Outcome (optional)	Nov. 6	Feb. 10

Absences	Tardies			
0	0	Overall Assessment *	Nov. 6	
2	0	Final Overall Assessment *	Feb. 10	

65

* Overall Assessment is not a numerical average of the above outcomes.

Our quarterly progress report form provides a very comprehensive picture of student progress. It was designed to guide students and parents away from concern over points, percentages, and grades and to lead them toward clearest possible understanding of pupil strengths and needs. It has four major reporting areas

Area one reports **Learner Outcome** progress. This is the area where we want attention focused. All other reporting grows out of or refers back to the outcomes. To earn credit in a course, students must achieve satisfactory or better performance of ALL outcomes. Marks are placed along the continuum at division points. Outcomes not yet addressed are left blank. The graphic representation of progress is a subtle but successful reporting change. Conversations about how or what to improve tend now to focus on the outcomes rather than on points, grades, and averages.

The **Overall Assessment** section of our reporting form is the closest thing we offer to the traditional course "grade." Our goal is to de-emphasize the reduction of overall effort to one mark. We think we partially do this by the placement of this item on the bottom of the form. Note that this mark is *not a numerical averaging of the other outcomes.* Some outcomes may carry more weight than others. Also a student earning challenge level of all outcomes but one, might have an unsatisfactory overall assessment if that one outcome is unsatisfactory. When all are in the satisfactory range or above, however, the overall assessment will reflect a composite **trend** which approximates an average.

Focus Areas - Mid-Term	Comments
Tests, Quizzes	Chapters 1-4 superior
Extensions	None attempted
Group problem solving	Well done - some challenge
Graphing Assignments	Satisfactory - difficulty in Ch 3
Assignment Book	Complete
Learning Log	well organized & complete
Essay-type test items	superior
Computer/Calculator activities	superior

Focus Areas - Final	Comments
Tests, Quizzes	All superior except Chapter 6
Extensions	attempted on Ch 5 only
Group problem solving	fewer challenge problems attempted
Graphing Assignments	improved work
Assignment Book	Complete
Learning Log	well done
Essay-type test items	superior
Computer/Calculator activities	some satisfactory, some superior

Mid-term Comments

Excellent work! Graphing is an area to work on - several opportunities will be available to do so.

Final Comments

Nice work! Consistently completed assignments on time and was an asset to the class discussions!

PROPERTY OF THE STATE OF MINNESOTA
"These materials are part of a pilot project in assessing student achievement developed by the Minnesota Center for Arts Education. Use of the materials without the appropriate training and inservice may result in unsatisfactory and inaccurate measurements of student performance."

The third section is the listing of **Focus Areas**. This area is equivalent to a look into the teacher's record book. It might list specific units, tests, performances, projects, assignments, etc. evidencing outcome attainment. This section is personalized by teachers to reflect their course reporting needs

A **Comment** area comp'ete the internal reporting form. Narratives, observations, anecdotes, or explanations may be entered here. Some teachers use this area extensively while others exercise the option of ignoring it except when they find it particularly useful.

As you can see, this report goes well beyond a simple letter grade. A wide variety of specific data is reported giving students and parents a comprehensive view of the student and her efforts.

- Every effort has been made to create a form to match a wide of variety teacher needs and styles.
- All progress report forms have all four areas. Side one looks the same in all content areas. Side two may look somewhat different for different programs.
- Full year courses - Art Blocks (2 cr.) and Communications (1 cr.) - have four grids in areas 1 and 2. Semester courses have two.

SELF-EVALUATION FOR DANCE COMPOSITION

TIME - SPACE - ENERGY STUDIES

WINTER - 1994

Name _____

	SPACE	ENERGY	TIME	GROUP
1) I was present and understood the material that explained the assignment.				
2) I asked questions or made comments about the material as it was being introduced.				
3) I completed the assigned study on time.				
4) I took enough time in the studio to explore and develop my study.				
5) I used some of the techniques for choreography like: a) the tools of abstraction i.e. repetition, reversion and inversion, bigger and smaller, faster and slower etc..... b) conscious use of correct facing and recognition of audience. c) use of a structure or pattern. d) conscious recognition of the elements of time, space and energy. e) variety and innovation i.e. trying something new				
6) At the showing I: a) contributed observations and positive critique. b) supported and encouraged my fellow dancers. c) participated in the discussions.				
7) In performing my study I: a) was enthusiastic about showing my study. b) was well prepared and confident. c) maintained concentration and focus.				

8) In my group piece I: a) attended all rehearsals b) made every effort possible to find a time to rehearse. c) arrived on time and was ready to dance. d) was willing to contribute. e) provided solutions to problems. f) was enthusiastic and cooperative. g) contributed to the success of the piece. h) was successful at getting along with everyone.				
OVERALL ASSESSMENT				

The single most difficult aspect of this assignment was:

The single most successful aspect of this assignment was:

COMMENTS:

ASSESSMENT FOR STUDENT INQUIRY PRESENTED ORALLY

The Task

Student is required to give a speech on any topic that is desired. The length of the presentation should be a minimum of 20 minutes. Each student is required to spend a minimum of 12 minutes speaking. The remaining time is spent using other methods of presentation. Once the topic has been set, students are required to do two things immediately: Brainstorm ideas for presentation (which must involve one of the arts other than speaking) and begin searching for material. The most commonly used art is media. Movies, slides and student-developed videos may be used, as well as original student art, animation and song and theatrical performance. All reference materials need to be kept. Notes, interview questions and responses, surveys and any other sources must be handed in at the time of the presentation.

A written report, called an I-Search Paper (developed by Ken Macrorie), is handed in four days after the presentation. Another option is to have students turn in a working journal, which tends to be less formal than the I-Search.

If students perform their tasks well, they will have accomplished goals and focuses in the "Thinking," "English Language," "Writing," "Speaking," "Listening" and "Reading" sections of the Montana Communication Arts Curriculum Model. They may even get into "Literature" and "Media," depending on the subjects of presentation techniques.

Depending on which art that a student chooses as a second presentation technique, many goals and objectives in the arts areas will also have been touched upon by completing this project.

Judging the Task

This project can be evaluated in three areas using analytical scoring guides for research, presentation, and the I-Search Paper. The following grids offer possible scoring guides in these areas.

Self-Assessment

Self-assessment is incorporated into the I-Search Paper. In detailing the process and in receiving the instructor's remarks, the student will already know how he/she has fared on the presentation. For the paper, the student should include the teacher's comments and ways that he could have improved on the presentation. Also included in the paper will be a scoring guide filled out by the student. This will be done before the teacher has given any comments to the student on the presentation.

RESEARCH

Determined primary topic:	1	2	3	4	5
Restricted subject to workable speech topic:	1	2	3	4	5
Developed an outline for information:	1	2	3	4	5
Developed presentation outline:	1	2	3	4	5
Used appropriate number of resources:	1	2	3	4	5
Explored many research possibilities:	1	2	3	4	5
Evaluated source materials:	1	2	3	4	5
Balanced primary and secondary sources:	1	2	3	4	5
Avoided plagiarism of any source:	1	2	3	4	5
Used various note-taking methods:	1	2	3	4	5
Totals:					

Scoring:

A student product/performance that:

1 -- does not demonstrate the quality listed.
2 -- faintly demonstrates the quality listed.
3 -- clearly demonstrates the quality listed in at least one respect.
4 -- clearly demonstrates the quality listed in several respects.
5 -- demonstrates the quality listed and could be used as a model.

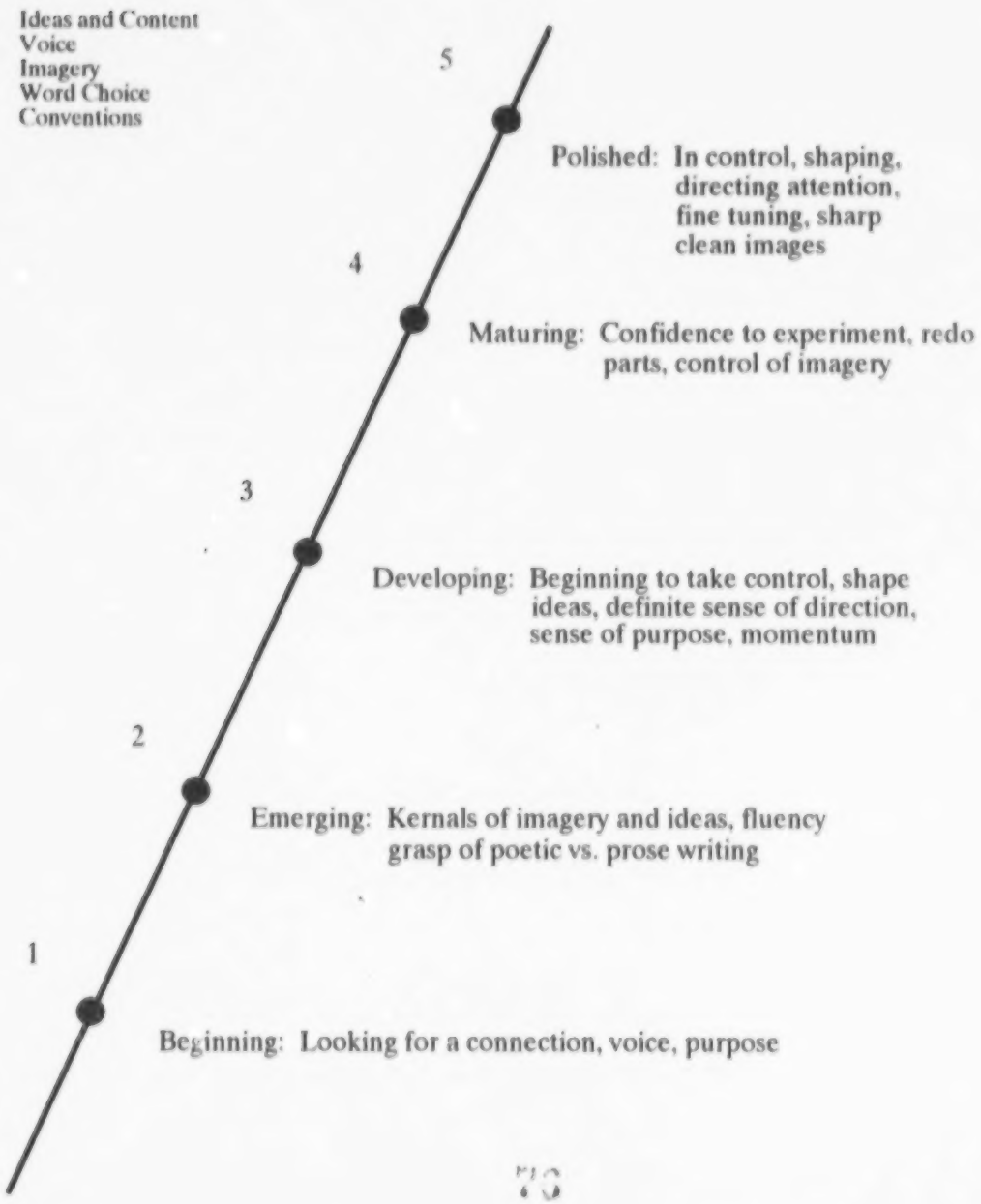
PRESENTATION

Central idea significant and focused:	1	2	3	4	5
Ideas adapted to assignment and audience:	1	2	3	4	5
Accurate and relevant supporting material:	1	2	3	4	5
Unity in organization	1	2	3	4	5
Use of transitions:	1	2	3	4	5
Within time limits:	1	2	3	4	5
Clear and simple language:	1	2	3	4	5
Effective gesture and movement:	1	2	3	4	5
Appropriate posture:	1	2	3	4	5
Animation and eye contact:	1	2	3	4	5
Audible and well-modulated voice:	1	2	3	4	5
Pronunciation:	1	2	3	4	5
Proper emotional expression:	1	2	3	4	5
Sources cited appropriately:	1	2	3	4	5
Choice of art style appropriate to central purpose of presentation:	1	2	3	4	5
Correct use of art in presentation:	1	2	3	4	5
Totals:					

I-Search Paper

Shows relationship between student and topic:	1	2	3	4	5
Accurate details:	1	2	3	4	5
Focused narrative:	1	2	3	4	5
Organization appropriate to topic:	1	2	3	4	5
Accurate description of brainstorming topics and presentation techniques:	1	2	3	4	5
Totals:					

ANALYTICAL SCORING GUIDE FOR POETRY


Ideas and Content
Voice
Imagery
Word Choice
Conventions
5
Polished: In control, shaping, directing attention, fine tuning, sharp clean images
4
Maturing: Confidence to experiment, redo parts, control of imagery
3
Developing: Beginning to take control, shape ideas, definite sense of direction, sense of purpose, momentum
2
Emerging: Kernals of imagery and ideas, fluency grasp of poetic vs. prose writing
1
Beginning: Looking for a connection, voice, purpose

APPENDIX D

SAMPLE HIGH SCHOOL SCHEDULES

1. Minnesota Center for Arts Education
2. 75-75-30 Plan
3. Alternate Semester Block Schedule (with Friday open)
4. Alternate Day Block Schedule Plan with Singletons on Friday
5. Alternate Semester Block Schedule
6. Trimester Plan

MINNESOTA CENTER FOR ARTS EDUCATION
HIGH SCHOOL PROGRAM REGISTRATION
SENIORS
1994-95

Included in this packet you will find most of the information you need to plan your program for next year. In addition, you will want to talk to your advisor, your parents, and others who can be of assistance to you as you prepare for your last year of high school. As you plan, please list and keep in mind the goals you have for yourself after high school and beyond.

SCHEDULE FOR 1994-95

Each day will start at 8:00. Mondays, Tuesdays, and Thursdays will end at 4:15. Wednesdays will end at 2:55 and Fridays will end at 2:15. Below is the weekly schedule for 1994-95.

SCHEDULE FOR 1994-95

Monday	Tuesday	Wednesday	Thursday	Friday
Academic Studies *(8:00-9:45)*	Academic Studies *(8:00-9:45)*	Academic Studies *(8:00-9:15)*	Academic Studies *(8:00-9:45)*	Academic Studies *(8:00-9:15)*
Academic Studies *(9:55-11:40)*	Academic Studies *(9:55-11:40)*	Academic Studies *(9:25-10:40)*	Academic Studies *(9:55-11:40)*	Academic Studies *(9:25-10:40)*
		Common Experience 1 Advisor Lunch *(10:45-11:30)*		*LUNCH (10:40-11:30)*
LUNCH (11:30-12:30)	*LUNCH (11:30-12:30)*	Common Experience 2 Advisor Lunch *(11:40-12:25)*	*LUNCH (11:30-12:30)*	Arts Area-I *(11:30- 12:50)*
Arts Areas-I *(12:30-2:20)*	Arts Areas-I *(12:30-2:20)*	Arts Areas I (12:35-1:45)	Arts Areas-I *(12:30-2:20)*	Arts Area-II *(12:55 - 2:15)*
		Arts Areas II (1:45-2:55)		Staff Meeting/ Interdisc. Planning *(2:30 - 4:00)*
Arts Areas-II *(2:25-4:15)*	Arts Areas-II *(2:25-4:15)*	Advisor's Forum (3:00-4:00)	Arts Areas-II *(2:25-4:15)*	

DINNER (6:00-7:00)	*DINNER (6:00-7:00)*	*DINNER (6:00-7:00)*	*DINNER (6:00-7:00)*
Arts Electives *(7:00-8:30)*	Arts Electives *(7:00-8:30)*	Arts Electives *(7:00-8:30)*	Arts Electives *(7:00-8:30)*

DROP/ADD POLICY

Classes may be added within two weeks of the start of the semester. Classes may be dropped within four weeks of the start of the semester. Classes dropped after four weeks will be listed on transcripts as "no credit." All drops or adds must be approved by a student's advisor and parent/guardian before any changes are made.

GRADUATION REQUIREMENTS FOR THE CLASS OF 1995

A student must earn a total of **12 credits** for graduation. Included in that total must be the following: 4 credits in the arts, 2 credits in communication skills, 6 credits in academic studies.

All students are required to take at least one academic studies class (in addition to communication skills) each semester. **With the advent of evening elective classes** (see program descriptions), **students may carry no more than two academic classes** (plus afternoon communications) **each semester.** Exceptions to this policy will be granted only by the Director of School Programs. In addtion, students who wish to take an evening Communications class in order to make up an English credit from 9th or 10th grade, must receive permission from the Director of School Programs.

BEST COPY AVAILABLE

SAMPLE 2 75-75-30 Plan			
	Fall Term 75 Days	Winter Term 75 Days	Spring Term 30 Days
Block I (periods 1 & 2, 112 minutes)	Arts & English	Arts & English	Elective or Special Projects
Block II (periods 3 & 4, 112 minutes)	Physical Education	Science	
Period 5/L (48 minutes + 24 for lunch)	Music/Elective & Lunch	Music/Elective & Lunch	Music/Elective & Lunch
Block III (periods 6 & 7, 112 minutes)	Math	Social Science	Elective & Study

Sample 3					
Title: Alternate Day Block Schedule (6 periods)					
Days	M Day 1	T Day 2	W Day 3	R Day 4	F
P	1	4	1	4	Teacher
E	1	4	1	4	Preparation
R	2	5	2	5	and
I	2	5	2	5	Student
O	3	6	3	6	Projects
D	3	6	3	6	

Possible Student Schedule:

Period 1 English (often integrated with Art)
Period 2 Visual Arts (often integrated with English)
Period 3 Science
Period 4 Mathematics
Period 5 Computer Technology
Period 6 PE/Health (Dance emphasis)

Sample 4					
Title: Alternate Day Block Schedule (6 periods - normal Friday)					
Days	M Day 1	T Day 2	W Day 3	R Day 4	F Day 5
P	1	4	1	4	1
E	1	4	1	4	2
R	2	5	2	5	3
I	2	5	2	5	4
O	3	6	3	6	5
D	3	6	3	6	6

Possible Student Schedule:

Period 1 Mathematics
Period 2 Business
Period 3 Computer Graphics/Art (coordinates with English)
Period 4 Spanish
Period 5 Humanities Elective
Period 6 English (coordinates with Art)

Sample 5			
Title: Alternate Semester Block Schedule; 4 blocks daily; 8 courses annually; 1 hour lunch/study			
	8:00-9:30	Block I	
T	9:35-11:05	Block II	
I	11:10-11:40	Lunch A	Study/Activity B
M	11:45-12:15	Study/Activity A	Lunch B
E	12:20-1:50	Block III	
S	1:55-3:20	Block IV	

SAMPLE STUDENT SCHEDULE:

1st Semester		2nd Semester	
Block I	Science	Block I	Mathematics
Block II	Social Studies	Block II	Technology
Block III	Music	Block III	Dance
Block IV	English/Drama	Block IV	English/Visual Arts

SAMPLE 6

TRIMESTER PLAN

	60 Days	60 Days	60 Days
Per. 1	Course 1	Course 3	Course 6
Per. 2			
Per. 3			
Per. 4	Course 4		
Lunch	Lunch		
Per. 5	Course 2	Course 5	Course 7
Per. 6			
Per. 7			

- Courses 1, 3, & 6 could be integrated English & Art topics (including Dance)
- Course 4 could be a social studies requirement or a foreign language
- Courses 2, 5, & 7 could be integrated Math/Science topics

APPENDIX E

ACCREDITATION AND CERTIFICATION

1. Excerpts from the *Montana School Accreditation Standards and Procedures Manual*
2. Scenarios

General Communication Arts
Appendix A1

RULE 10.55.604 ALTERNATIVE STANDARD (1) A school may apply to the board of public education through the office of public instruction for permission to use an alternative to any standard, section of standards, or the entire set of standards, excluding standards pertaining to law or certification requirements. To do so, the school shall provide the office of public instruction evidence that the opportunity to meet the accreditation standards' learner goals are at the core of its curricula--that is, that the school has put in place curriculum and assessment procedures which give students opportunities to meet the stated goals and which have been the results of the curriculum development process as outlined in the standards. The board of public education may withdraw its permission of the alternative program at any time if experience shows it no longer provides an educationally sound alternative.

(2) Permission to use an approved alternative shall be granted for one year. It is renewable for up to an additional five years without annual approval, if both the school and the board of public education find the one-year pilot to be workable and educationally sound.

(3) The school shall include an update on its alternative program(s) in its annual report to the office of public instruction.

(4) Approval and renewal of an alternative standard shall be done by the board of public education in open meeting, which provides opportunity for public comment on each school's application for use of the alternative standard.

RULE 10.55.1002 CROSS-CONTENT AND THINKING SKILLS

All disciplines in the education program are interdependent and empowered by the application of creative and critical thinking skills. Subjects cannot be taught in isolation; they do, in fact, overlap and find their greatest value when they are part of an integrated program of knowledge, skills, and opportunities that challenge students. To this end:

(1) Recognizing that the interdependence of skills and content is essential to an effective education program, the school district shall consider ways to develop curricula that integrate program area skills across curricular content and that give students opportunities to use these skills in meaningful contexts that relate to the world around them.

(2) The school district shall develop curricula at all grade levels and in all program areas that encourage students to understand and apply thinking and problem-solving skills. The curricula shall allow students to:

(a) Identify and define a problem;

(b) Learn methods of gathering, analyzing, and presenting information;

(c) Practice logical, creative, and innovative thinking and problem-solving skills in a variety of situations;

(d) Apply the skills of decision making and reasoning. (At least one component a year, beginning 7/1/91; Eff. 7/1/99.)

The specific program areas address thinking skills in greater detail. Schools are encouraged to use these sections to guide total curricular development.

Sub-Chapter 11
Communication Arts: Program

Language is at the core of successful schooling and living. Through language, humans learn beyond their own direct experiences; through their skills, concepts, and experiences in the communication arts, students become educated not merely in "English," but in all subject areas. Thus, effective communication arts programs have a very high priority in the curricula of Montana schools.

The education program in Communication Arts encompasses the study of languages and literatures, the development of reading, writing, listening, and speaking skills, effective media use, and the nurturing of creative, logical, and critical thinking.

RULE 10.55.1101 COMMUNICATION ARTS PROGRAM (In accordance with ARM 10.55.603 and ARM 10.55.1001) (1) In general, a school's communication arts program shall:

(a) Be literature-based and include a wide variety of fiction and nonfiction, representing diverse cultures of Montana, the United States, and the world;

(b) Create a "whole language" environment that integrates communication skills in all subject areas and that gives students extensive opportunities to use these skills in meaningful contexts;

(c) Encourage reading as a search for information, meaning, and pleasure. The program will provide literature of high quality, which is enriching for every age and ability level;

(d) Include a writing program that emphasizes process and focuses on the communication of ideas;

(e) Include an oral language program that involves students in a variety of speaking, listening, and viewing activities;

(f) Give students opportunities to pursue their special gifts and interests through co-curricular offerings such as drama, speech, debate, journalism, literary publications, and humanities;

(g) Provide programs that enable students to use their communication arts skills in the community and in the world.

(h) Take advantage of the offerings of special groups in education, business, and industry;

(i) Be accomplished by activities such as creative drama, cooperative learning, small-group discussion, whole-language experience, and cross-content projects;

(j) Use the language of students with limited English proficiency to develop more diverse English language skills.

Sub-Chapter 12
Fine Arts: Program

The Fine Arts provide a means of expression and communication that goes beyond speaking and writing. The Fine Arts are our most illuminating and universal form of language; through them we transmit to our children our cultural heritage and humanity.

The Fine Arts dynamically cultivate all of the senses, emotions, and intelligences. They are the means by which students develop literacy in the symbol systems fundamental to higher order and critical thinking. And, they constitute a dimension of learning which extends and fulfills human experience unlike that of any other discipline.

The Fine Arts are not complete until understandings are found between and among the arts and they are integrated with other Program Areas.

RULE 10.55.1201 FINE ARTS PROGRAM (In accordance with ARM 10.55.603 and ARM 10.55.1001) (1) A basic program in fine arts includes:

(a) Visual arts (drawing, painting, printmaking, photography, film, electronic media, sculpture, two- and three-dimensional construction, applied design, and kinetic and performance art);

(b) Performing arts, including music (choral music, instrumental music, and music appreciation); theater (drama, play production); and creative movement;

(c) Literary arts (poetry, prose, drama);

(d) Instruction that incorporates fine arts' history, criticism, production, performance, and aesthetics.

Fine Arts: Model Learner Goals
Appendix A6

GENERAL COMMUNICATION ARTS MODEL LEARNER GOALS (In accordance with ARM 10.55.603 and ARM 10.55.1001) (1) In the study of languages, students shall be given the opportunity to:

(a) Learn how languages function, evolve, and reflect cultures.

(b) Learn how context—topic, purpose, audience—influences the structure and use of language.

(c) Have the opportunity to develop second-language proficiency.

(2) In the study of literature, students shall be given the opportunity to:

(a) Read, listen to, view, and study a variety of classical, contemporary, and multicultural literature, at all grade levels. Literature shall include poetry, fiction and nonfiction, and drama.

(b) Respond to literature through writing, speaking, and through media and the fine arts.

(c) Gain insights from literature, recognizing it as a mirror of human experience.

(d) Learn about their own and other cultures and recognize that literature is a reflection of culture.

(e) Experience literature as a way to appreciate the rhythms and beauty of language.

(3) In the study of communication skills, five interwoven strands: listening, speaking, reading, writing, and using media, students shall be given the opportunity to:

(a) Understand and practice the process of listening: perceiving, discriminating, attending, assigning meaning, evaluating, responding, and remembering.

(b) Speak effectively, formally and informally, in all five basic communication functions: expressing feelings, utilizing social conventions, imagining, informing, and controlling.

(c) Read for both pleasure and information and approach reading as a search for meaning.

(d) Write clearly and effectively to express themselves and to communicate with others.

(e) Use, view, and understand print and electronic media and be aware of the impact of technology and the media on communication.

(4) In the study of thinking, students shall be given the opportunity to:

(a) Think creatively, exploring unique insights, points of view, and relationships.

(b) Think logically, testing the validity of arguments and detecting fallacies in reasoning.

(c) Think critically, asking questions, making judgments, and evaluating messages.

FINE ARTS: GENERAL GOALS (In accordance with ARM 10.55.603 and ARM 10.55.1001)

Through the Fine Arts, students develop critical and creative thinking and perceptual abilities applicable to all areas of life.

(1) A basic program in fine arts gives the student the opportunity to:

(a) Understand the principal sensory, formal, technical, and expressive qualities of each of the fine arts.

(b) Identify processes, materials, tools, and disciplines required to produce the visual, performing, and literary arts.

(c) Apply their knowledge of concepts, elements, principles, theories, and processes in the fine arts.

(d) Develop their intuitive and creative thought processes as a balance to learning in the cognitive and psychomotor domains.

(e) Make informed judgments about the fine arts and about their relationships to the history, culture, and environments of the world's people.

(f) Understand the relevance of their education in the fine arts to the range of fine arts professions and to a lifetime of aesthetic pleasure.

(g) Use materials, tools, and equipment safely.

The following scenarios could arise in Montana school districts as teachers attempt to use the **Framework for Aesthetic Literacy**. The proposed solutions were brainstormed by groups of teachers, artists, administrators, and college professors during an advisory committee meeting on June 13, 1994.

Scenario One

> Your middle school has been unable to hire a visual art specialist. However, you intend to use an artist in residence and a local artist to help you with the art lessons within the curriculum cycles of the Aesthetic Framework. These people will be in your class approximately two hours per week. You intend to label the two-hour block English and Visual Arts. Some union members are complaining that only a certificated teacher should be teaching art and your school board is worried that your school will not be fully accredited.
>
> How will you resolve this issue with your colleagues and with the board?

Proposed solutions:

(Note: If the English teacher will be present, there is no need for the artist to have certification.)

Suggest a part-time teacher who is certified so that the English teacher would not need to be present at all times. After a year, this may show (or not show) the need for a full-time employee.

Request emergency authorization to employ a non-certified teacher.

Scenario Two

> The music specialist in your elementary school comes in twice weekly, giving you preparation time. He also serves other schools and other teachers, so has no free time at your school during the school day. You would like to use a curriculum cyle that integrates music into language arts, but have no expertise in music. It is unlikely that the cycles could be used during the music periods as they are used for program preparation.
>
> How can you surmount this obstacle?

Proposed solutions:

Use artists in residence or community outreach programs. Make use of the National Gallery of Art lending program extension service and other resources, programs, books, CD-ROM, etc. Telecommunications/distance learning may also be an option.

Perhaps the music teacher could rotate his/her preparation time among the schools served.

Use PIR days to provide extra planning time and inservices.

Use a retired teacher, parent volunteer, or local business partnership to be used under the supervision of a certified teacher.

Collaborate with other teachers to do team-teaching of classes. Set up schedules so that they reflect teacher strengths.

Scenario Three

> You are certified in English and Russian language. Your friend, the choral music director, has discussed the possibility of developing a music and English course that would meet the high school accreditation standard for a fine arts class. However, his schedule is full and he will not be able to take part in teaching this course. Should you be able to teach a Fine Arts course entitled "The Music of Literature" without music certification?

Solutions:

Using the title "The Literature of Music" could definitely be taught by an English teacher.

Arrange a meeting with the English and music teacher and an administrator to try the possibility of a work trade, an exchange of talents, or some kind of cooperative teaching.

Contact the Montana Arts Council to see if visiting artists or community people could be involved. They would provide instruction under the supervision of a certified teacher.

Scenario Four

> Your high school offers drama as an elective which can count for the fine arts requirement. The drama class generally produces a spring play and two short plays during the fall and winter. Beginning drama is offered during first period and advanced drama is sixth. The drama teacher has a seventh period prep and teaches sophomore or junior English periods three through five. As the art teacher, you'd like to be able to develop some units together. You have five different art classes, with an advanced course during sixth period. You have a first period prep. However, you seldom have the same students. Is coordination possible? How?

Solution:

Combine the advanced art and advanced drama during period six to be team taught for specific units. Combine beginning drama with art history to be team taught and have one of the teachers change preparation periods. Since sophomore and junior English would be drama in some units, these classes would combine sometimes. Explore the possibility of combining sophomore and junior English classes.

Time outside of preparation periods is needed for planning. Although music teachers may have before and after-school assemblies, etc., joint planning time can be worked out if all participants share in the desire.

Sometimes mini-courses of about two weeks each year permit a wide variety of options. In such mini-courses, students could become immersed in an integrated learning experience, such as drama/art.

APPENDIX F

RESOURCES

Suggested Resources

Books and Booklets

Atwell, Nancie. **In the Middle: Writing, Reading, and Learning with Adolescents**. Portsmouth, NH: Heinemann, 1987.

Atwell, Nancie. **Workshop 3: The Politics of Process**. Portsmouth, NH: Heinemann, 1991.

Barth, Patte. **The Arts and School Reform**. Washington D.C.: Council for Basic Education, 1993.

Belton, John. **American Cinema/American Culture.** New York: McGraw-Hill, Inc., 1994.

Bray, Errol. **Playbuilding: A Guide for Group Creation of Plays with Young People**. Portsmouth, NH: Heinemann, 1991.

Calkins, Lucy McCormick. **The Art of Teaching Writing**. Portsmouth, NH: 1986.

Council of Chief State School Officers. **Arts Education Assessment Framework**. Washington, D.C., 1994.

Campbell, Linda. **Teaching and Learning Through Multiple Intelligences**. Washington: New Horizons for Learning, 1992.

Council of Chief State School Officers. **Arts Education Assessment and Exercise Specifications**. Washington, D.C., 1994.

Csikszenthmihalyi, Mihaly. **Flow: The Psychology of Optimal Experience**. New York: Harper and Row, 1990.

Fogarty, R. **How to Integrate the Curricula**. Palatine: Skylight Publishing, 1991.

Gallas, Karen. **The Languages of Learning: How Children Talk, Write, Dance, Draw, and Sing Their Understanding of the World**. New York: Teachers College Press, 1994.

Gardner, Howard. **Creating Minds: An Anatomy of Creativity Seen Through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi**. New York: Basic Books, 1993.

Gardner, Howard. **Frames of Mind: The Theory of Multiple Intelligences**. New York: Basic Books, 1985.

Gardner, Howard. **Multiple Intelligences: The Theory in Practice**. New York: Harper Collins, 1993.

Gardner, Howard. **The Unschooled Mind: How Children Think and How Schools Should Teach**. New York: Harper Collins, 1991.

Garvin, James. **Merging the Exploratory and Basic Subjects in the Middle Level School**. New England League of Middle Schools.

Green, Bernard. **The Timetables of History**. Touchstone Book, Simon and Schuster.

Gregory, Tom. **Making High School Work**. New York: Teachers College Press, 1993.

Hollander, Anne. **Moving Pictures**. Cambridge, MA: Harvard University Press, 1991.

Humanitas. **The Interdisciplinary Essay Examination: Rationale, Process, and Product.** Cleveland Humanities Magnet High School, 8140 Vanaldon Avenue, Reseda, CA 91335.

Kentucky Department of Education. **Transformations: Kentucky's Curriculum Framework, Volumes I and II.** Frankfort: Department of Education: 1993.

Literature and Language. Evanston, IL: McDougal, Little and Company, 1994.

Long, Roberta, Gary Manning and Maryann Manning. **Theme Immersion: Inquiry-based Curriculum in Elementary and Middle Schools**. Portsmouth, NH: 1994.

Music Educators National Conference. **National Standards for Arts Education**. Reston, VA: 1994.

National Gallery of Art. **Teacher Programs in Arts Museums: A Directory**. Washington, D.C.: National Gallery of Art, 1992.

Perone, Vito, Editor. **Expanding Student Assessment**, ASCD, 1991.

Romano, Tom. **Clearing the Way: Working with Teenage Writers**. Portsmouth, NH: Heinemann, 1987.

Shuman, R. Baird, Denny Wolfe. **Teaching English through the Arts.** Urbana, IL: National Council of Teachers of English, 1990.

Sizer, Theodore R. **Horace's School: Redesigning the American High School**. Houghton Mifflin: 1992.

Swan, J. Malcolm. **Montana, Let There Be Lit!**, Montana Committee for the Humanities, PO Box 8036, Missoula, MT 59807, 1979.

United States Department of Education. **Arts Education Research Agenda for the Future**, Washington, D.C., 1994.

Young, Timothy. **Public Alternative Education: Options and Choice for Today's Schools**. New York: Teachers College Press, 1990.

Articles

Ash, Randy William. *Much Ado About Rubrics.* **Bluegrass Music News.** December, 1993, pp. 14, 42-44.

Barone, Thomas. *Assessment as Theater: Staging an Exposition*, **Educational Leadership**, February 1991, pp. 57-59.

Canady, Robert Lynn and Michael D. Rettig. *Unlocking the Lockstep High School Schedule.* **Phi Delta Kappan,** December 93, pp. 310-314.

Costa, Arthur L. *What Human Beings Do When They Behave Intelligently and How They Can Become More So.* **Journal of Special Education**, V.11, #3, pp 239-249, 1987.

Lounsbury, John. *A Fresh Start for the Middle School Curriculum.* **National Middle School Administrators**.

Ruel, David. *Middle School Music Programs - Coping with a New Reality.*

Stiggins, Richard. *Assessment Literacy*, **Phi Delta Kappan**, March 1991, pp. 534-539.

Wolf, Dennie Palmer. *Opening Up Assessment*, **Educational Leadership**, December 1987/January 1988, pp. 24-29.

Videotapes and Television Programs

Annenberg/CPB Collection. **American Cinema** videocassettes. **Study Guide** and **Faculty Guide** by Ed Sikov. P.O. Box 2345, South Burlington, VT 05407-2345.

Leonard Bernstein's Young People's Concerts with the New York Philharmonic. The Leonard Bernstein Society, c/o W.T.S., Inc., 121 Prestige Park Circle, East Hartford, CT 06108. 1-800-382-6622.

Cheshire, David. **The Book of Video Photograhy: A Handbook for the Amateur Movie-Maker**. Dorling Kindersley Limited, Nine Henrietta Street, London, England WC2E 8PS.

Corporation for Public Broadcasting and New York Center for Visual History. **American Cinema**, 1994.

Getty Center for Education in the Arts. **Arts for Life**, 1990.

Getty Center for Education in the Arts. **The Art of Learning** and **Why Are the Arts Essential to Education Reform**, 1993.

Indian Country, KFBB TV, Great Falls, MT: Fourth Sunday of each month.

Learning Designs & Thirteen WNET, **Behind the Scenes**, 1992.
These ten, 30-minute videos are available through the Arts Education Specialist, Office of Public Instruction

Matson, Mandy. **Using Your Camcorder**. Billboard Publication, Inc., 1515 Broadway, NY, NY 10036.

McLaughlin, Beck. **Dancing**. Myrna Loy Center, 15 North Ewing, Helena, MT 59601 or Films Incorporated, 5547 North Ravenswood Avenue, Chicago, IL 60640-1199. 1-800-343-4312.

McLaughlin, Beck. **Dance**. Helena Presents, Myrna Loy Center, 15 North Ewing, Helena, MT 59601. (406)443-0287.

Smith, Annick. **The Last Best Place: Montana Myths**. 1989.

Todd, Craig B. **Producing Videos in the Classroom**. Technology Education Instructor, Harlem Junior and Senior High School, Box 339, Harlem, MT 59526.

Video Conversationpieces. Music Theatre International. 545 Eighth Avenue, New York, NY 10018. (212) 868-6668.

Workshop Presenters and Institutional Programs

Academy for Humanities and Arts Teaching. Office of Elementary and Secondary Education. The Smithsonian Institution. A & I Building, Room 2283, MRC 444, Washington, DC 20560. (202)357-1697.

Arts Propel. Pittsburgh Public Schools, Unit of School Support Services. 1501 Bedford Avenue, Pittsburgh, PA 15219. (412)338-8047.

The Atlas Project. University of Arkansas at Little Rock. 2801 South University, Little Rock, AR 72204. (501)569-3282.

Boisvert, Janet. **Montana Writing Project Consultant**. Available for workshops on innovative writing projects, computer graphics, drama (directing, staging, lighting and production). Travel expenses.

Bragg, Marcia. **Northeastern Montana Curriculum Consortium**. Highway 12 East, Glasgow, MT 59230.

Connecticut Humanitites Alliance. c/o Connecticut Humanities Council. 41 Lawn Avenue, Middletown, CT 06457-3135. (203)347-0382.

The Herald Project. Parkside Center, 2550 - 25th Avenue, San Francisco, CA 94116. (415)566-0230.

Humanitas. Los Angeles Educational Partnership, 315 West Ninth Street, Suite 1110, Los Angeles, CA 90015. (213)622-5237.

Inhabiting Other Lives. c/o Teacher Education Center, 1080 Labaron Drive, Miami Springs, FL 33166. (305)887-2002

Kriley, James D. **Creative Pulse**, School of Fine Arts, University of Montana, Missoula, MT 59812. (406)243-4970.

Kuntz, Libby. **Library Media**. Harlem High School, Box 339, Harlem, MT.

McLaughlin, Beck. **Helena Presents**. Myrna Loy Center, 15 North Ewing, Helena, MT 59601.

Merrick, Lynne. **Media Education, Media Literacy, Media Culture**. MCH WISH/Media Education Institute, 11248 Gee Norman Road, Belgrade, MT 59714. (406)388-7603.

Montana Arts Council. 316 North Park, Suite 252, Helena, MT 59620. (406) 444-6430. Artists in Schools/Communities Program

Montana Committee for the Humanities. PO Box 8036, Missoula, MT 59807. (406) 243-6022.

Morin, Paula. **Photographer**. 415 S. Montezuma, Prescott, AZ 86303. (602) 771-8107. Available for training, artist-in-residence, or consulting on photographic topics including history, the Montana photo tradition, selection, photo editing and curation, hand-coloring, retouching, archival printing methods, instant camera processes, family photography, and others.

Music Theatre International. 545 Eighth Avenue, New York, NY 10018. (212) 868-6668.

Schulz, Mike. **Library Media**. Western Montana College, Dillon, MT 59725.

Scott, Margaret Grant. **Galef Institute**. Missoula School District #1, 215 South 6th West, Missoula, MT 59801.

Shea, Peter J. Basic training in **seminar techniques. Kodaly music instruction method. Native American music suitable for classroom**. 19 10th Avenue S.E., Cut Bank, MT 59427

Swan, J. Malcolm. **Montana Literature**. Available for workshops with 2-3 week notice. Honorarium and travel expenses.

Umphrey, Michael and Valerie. **The Third Reality: Narrative and Community in Teaching** and **Dreamcatchers: Bringing the Gift of Literacy to Native American Schools**. Sonielem Publishing Company, Two Spruce Lane, P.O. Box 546, Saint Ignatius, MT 59865. (406)745-3305.

Western State Art Foundation. **Art**. 428 East Eleventh Avenue, Denver, CO 80203. (303) 832-7979.

Nancy Keenan, Superintendent
PO Box 202501
Helena, MT 59620-2501

FOCUS QUESTION: How do we use imagination to explain our world?

ENCOUNTER

- **Listen to guest performer telling pourquoi stories or to "Music of the American Indian Stories and Poetry"**
- **Read Rudyard Kipling's "Just So" stories and listen to Louis Ballard's "Why the Duck Has a Short Tail"**
- **Visit Yellowstone National Park**
- **View Remington, Russell, or other artists' works that have obvious narrative qualities**

LEARN

Perceive and Analyze

- Develop a listening set: anticipate meaning, ignore distractions, and visualize what is heard
- Assign a basic meaning to what is heard/read by identifying main idea and supporting details
- Identify character, setting, plot, and message in pourquoi stories
- Identify and compare similar characters and situations in pourquoi stories from various cultures
- Describe how different features of pourquoi stories cause different responses
- Explore observations in nature as possible sources for pourquoi stories
- Recapture the meaning or plot of a pourquoi story in words, pictures, or music
- Formulate and defend judgements about how characteristics of a work of art accomplish commercial, personal, communal, or other purposes

CREATE

ENCOUNTER

LEARN

Communicate

- Imagine and describe characters, their relationships, and their environments
- Demonstrate an understanding of the form and purpose of the pourquoi story
- Use the writing process to generate ideas for the pourquoi story and to revise it
- Improvise dialogue to tell stories and formalize improvisation by recording it
- Concentrate on the role assumed and vary pitch, tempo and tone to portray different characters
- Use visual and sound sources to communicate locale and mood in the performance environment
- Improvise or adapt melodies
- Sing from memory, on pitch and in rhythm, with appropriate timbre, diction, and posture
- Improvise to invent a movement sequence with a beginning, middle, and end
- Concentrate and focus when performing in order to move with skill and confidence
- Use art materials responsibly and safely
- Select and use media, techniques, structures, and processes to communicate ideas

CREATE

- Work in small groups to **write an original pourquoi story** which explains a natural phenomenon in Yellowstone Park
- Present the pourquoi story in a dramatic form: e.g., **a play, shadow or hand puppets, Reader's Theater, choral reading, or radio play**
- **Write or adapt a song** connected thematically to the story
- Portray through **dance** a natural phenomenon in Yellowstone Park
- Create a character from the story, using **puppets, painting, clay or wire sculpture** as a medium

ENCOUNTER	LEARN	CREATE
	Connect Cultures and Other Content Areas	
Relive... • "Music of the American Indian Stories and Poetry" • Rudyard Kipling's "Just So" stories • Louis Ballard's "Why the Duck Has a Short Tail" • The visit to Yellowston National Park	• Relate the pourquoi story to its culture • Explain how the wants and needs of people and societies are similar and different • Make associations with the people, places and problems in pourquoi stories • Explain the advantages and disadvantages of using each art form to tell a story • Identify and explain the reasons cultures create pourquoi stories • Compare imaginative explanations of natural phenomena with scientific explanations	

ENCOUNTER	LEARN	CREATE
	Interact and Reflect	
	• Respond to stories and performances by asking questions, following directions, and giving feedback • Communicate information to peers about description and formation of natural phenomenon • Explore multiple solutions to an aesthetic problem, choose one, and justify the choice • Plan together to organize available resources for dramatization • Rehearse, exchange ideas, and give feedback for writing stories, adapting melodies, creating dance, visual, and performing art • Express responses to stories, dramas, dances, songs, and visual art with competence •Establish and use specific criteria to evaluate the quality of encountered and created works • Analyze the team process and offer constructive suggestions for improving the team planning, playing, responding and evaluating	**Recall...** • The original pourquoi story • The play, shadow or hand puppets, Reader's Theater, choral reading, or radio play • The composed or adapted song • The invented movement • The puppets, painting, or clay or wire sculpture

EXTENDING THE THEME CYCLE TO EMPHASIZE BASIC SKILLS
Imagination

The listings under "Encounter," "Learn," and "Create" in the model theme cycle emphasize skills and knowledge associated with aesthetic literacy. While aesthetic literacy relies on and strengthens basic communication skills, teachers are encouraged to extend the cycle with communication-based activities. Suggestions follow.

Reading

- Research geological and descriptive information about natural phenomena in preparation for writing the pourquoi story.
- Read other pourquoi stories, both from the library and from other students.

Listening

- Listen to a variety of guest speakers explain geological formations in the area.
- Interview a park ranger, an elder, or younger children and record their explanations of a particular natural phenomenon.

Speaking

- Participate in panel discussions giving scientific explanations of a variety of natural phenomena.
- Read pourquoi stories to younger children.

Writing

- Write letters to biologists and botanists requesting scientific information.
- Write a pourquoi story in the form of a news article.
- Summarize heard/read information in writing.
- Create a Venn diagram comparing and contrasting pourquoi details with scientific data.

Media

- Take pictures of the natural phenomenon which is the basis for pourquoi story.
- Copy photographs from books and magazines of the natural phenomenon.
- Use the computer in the writing process.
- Tape record interviews.

Assessment for Pourquoi Curriculum Cycle

Selected Achievement Standards:

Select and use elements of storytelling.
Imagine and clearly describe characters, their relations, and their environments.
Improvise dialogue to tell stories and formalize writing.
Communicate information to peers about description and formations in nature.
Collaborate to select characters, environments, and situations for a pourquoi story.
Plan together to organize available resources for the dramatization of story.

Task:

Write an original story explaining a natural phenomenon or animal characteristic. Draft, revise, and edit with peer groups in writing workshop. The story may be submitted in writing or presented to the class orally.

Scoring Rubric:

	Seed	Sprout	Bud	Bloom
Story has a beginning, middle, and end.				
Details of setting are chosen purposefully.				
Characters contribute to story purpose.				
Plot and events explain natural phenomenon.				
Story shows original thinking.				
Student works effectively with partner(s).				
Student shows sensitivity to others.				
Student contributes to group processes.				
Student concentrates on attributes of effective stories.				

Seed: *The child is not ready or has chosen not to germinate yet.*

Sprout: *The child performs at a beginning level. Needs water, sunshine, fertilizer, and more time.*

Bud: *The child is setting roots, is developing skills and working knowledge, is maturing and gaining confidence.*

Bloom: *The child is showing a high level skill, is applying information, polishing, fine - tuning, and flourishing.*

FOCUS QUESTIONS: How does balance work? Why is it important?

ENCOUNTER

- View a **videotape of "Falling in Line"** to observe dancers using each other's weight to balance
- View **a selection of Calder works** to extend the concept of balance to the visual arts
- View **pictures of Japanese gardens** to observe the element of balance central to the work
- Consider balance and imbalance in **Stravinsky's "Rite of Spring"**
- Explore balance in **lyric poetry**

LEARN

Perceive and Analyze

- Attentively observe and accurately describe the elements of balance in a brief movement study
- Explain how dance is different from other forms of human movement, such as sports and everyday gestures
- Identify and describe the materials, techniques and structures used in the Calder works and in the Japanese gardens
- Describe how different materials, techniques and structures affect balance in the visual arts
- Respond (as an audience) in an appropriate manner, based on the context and style of the music performed
- Identify the sounds of the variety of instruments in "Rite of Spring" and some elements of tension and release
- Distinguish between metric and free verse and identify rhymes in lyric poetry
- Identify "sound effects" in language, such as alliteration and onamatopoeia

CREATE

ENCOUNTER

LEARN

Communicate

- Improvise and perform dances that convey an understanding of the principles of balance in movement
- Demonstrate rhythmic and kinesthetic awareness when selecting music and in performance of movement individually and with a partner
- Use art materials and tools in a safe and responsible manner
- Select and use media, methods, and organizational principles to demonstrate an understanding of visual and physical balance
- Blend, match, or contrast voices in the call-response song
- Sing on pitch and in rhythm, using phrasing, timbre, and diction effectively
- Demonstrate an understanding of meter, rhyme and rhythm by writing a rhythmic lyric poem
- Vary movement, pitch, tempo and tone to dramatize the choral reading

CREATE

- Create, rehearse and perform three interesting ways to **balance together as pairs**
- Create **a short movement phrase using solo balances** and **select music to suggest being balanced or imbalanced**
- **Make a mobile** and discover the balance point for each object
- **Make a mock Japanese garden,** using detail in object placement and empty space
- Perform **a call-response song**
- Write a metrically balanced **lyric poem**
- Present **a choral reading** of a selection of rhythmic poetry

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ENCOUNTER

Recall ...

- The videotape "Falling in Line"
- The selection of Calder works
- Japanese gardens
- Stravinsky's "Rite of Spring"
- Lyric poetry

LEARN

Connect Cultures and Other Content Areas

- Apply the principles of weight, balance, and gravity to science and math projects
- Compare how the principles of balance are used in dance, music, visual art, and literature
- Explain how each art is similar to and different from the others
- Identify and describe the settings for the artworks encountered
- Compare the settings and the reasons for the artworks in the encountered cultures
- Explain how balance applies to healthy lifestyles

CREATE

Relive ...

- The paired and solo movements
- The mobile
- The mock Japanese garden
- The call-response song
- The lyric poem and the choral readings

ENCOUNTER

Remember ...

- The videotape "Falling in Line"
- The selection of Calder works
- Japanese gardens
- Stravinsky's "Rite of Spring"
- Lyric poetry

LEARN

Interact and Reflect

- Demonstrate the ability to work alone and with a partner or group in movement, musical, and dramatic performances
- Discuss observations about each encountered and created work with competence and confidence
- Devise and use specific criteria for evaluating products and performances
- Explain personal preferences for specific works and styles
- Identify and explain the methods used in a product or performance
- Provide constructive feedback and suggest alternatives for revision
- Identify elements of daily life that create balance

CREATE

Revisit ...

- The paired and solo movements
- The mobile
- The mock Japanese garden
- The call-response song
- The lyric poem and the choral readings

EXTENDING THE THEME CYCLE TO EMPHASIZE BASIC SKILLS
Balance

The listings under "Encounter," "Learn," and "Create" in the model theme cycle emphasize skills and knowledge associated with aesthetic literacy. While aesthetic literacy relies on and strengthens basic communication skills, teachers are encouraged to extend the cycle with communication-based activities. Suggestions follow.

Media

- Chart the types of stories and time devoted to each on televised news programs for a week. Is the news balanced?
- Chart the types of stories, their placement, and their length in the local newspaper. Is the news balanced?
- Use the computer in the writing process.

Reading

- Look up the word "balance" and take notes on the variety of meanings. Find synonyms and antonyms in a thesaurus. Explain how balance might be used to apply to lifestyle, justice, diet, etc.
- Research further information about the encountered works. For instance, read about the traditions of Japanese gardens, the backgrounds of Calder and Stravinsky, the origins of mobiles, balancing mechanism in the body, and so forth.

Listening

- Listen to reports on the researched information.
- Attend a court trial, taking notes on what the prosecutor, the defense attorney, and the judge say. What does each seem to be concerned about? Is there a balance?

Speaking

- Report researched information to peers.
- Explain the process and principles used to create the mobile or the poem.

Writing

- Write a letter to the editor about some imbalance you see in the community.
- Write a letter to a TV station or local newspaper, complimenting the balance of their news or complaining about the imbalance.
- Summarize heard/read information in writing.

ACT: BALANCE - ELEMENTARY LEVEL
Activities for Balance

All people need to understand how to balance the different parts of their lives: work, rest, play, community, solitude. A great deal of stress and unhappiness arise when our lives are out of balance. A need for balance is also needed in relationships: giving and taking, listening and being heard, compromising and saying no.

This ACT encourages students to examine the following life questions using movement, visual art, writing, music, and reading: How do I keep my balance? Where and how do I feel balance? Where and how do I feel imbalance? What do I need to do to create more balance?

Activities:

- Draw a pie chart showing the balance in your life today between school, playing with friends, chores at home, recreation (riding bike, watching TV, drawing, reading). Draw a second pie chart showing what the ideal balance would be of these activities.

- Read books which focus on the theme of balancing activities in life, managing stress, and justice versus injustice (suggestions?).

- Questions for kids to consider and write about:

  Rules are created to attempt to maintain fairness (which is a kind of balance). What rules do you know of that are fair? Describe rules that do not feel fair to you. Have you ever said, "That's not fair?" Describe an incident which was unfair. How might it have been more fair?

  Describe a conflict that two people might have (this may be based on a real life conflict that happened to you). Come up with a possible solution to strike a balance in this conflict.

- View a selection of paintings and sculpture. Discuss how these pieces are balanced or not. Discuss the negative space in a picture and how this is utilized to achieve balance. Draw and paint pictures which depict balance.

- Make a mobile and discover the balance point for each object. What happens if you are not sensitive to the balance of the whole? When you add a new object to the mobile, who do the other objects need to compensate?

- View pictures of Japanese gardens. Discuss how the element of balance is central to the work. Make a mock Japanese garden with a similar detail to object placement and empty space.

- Listen to different selections of music. Analyze and discuss the make-up of a selection. Count the number of phrases between each chorus. Is the piece balanced numerically? How does the concept of balance work in music?

- Take a deep breath and hold it. Now what does your body want to do? Exhale. The body promotes balance in many ways: exhale/inhale, food intake and elimination, heart beat and pulse, fever, sweating, sneezing, coughing, menstrual cycles. What other things naturally occur in your body to promote balance?

- How is balance seen in nature? Seasons, life cycle, weather, etc. (possible earth science integration here).

- Take a field trip to a county courthouse and view a trial in progress. What purpose do the laws serve? What are the consequences for not following the laws? What laws are fair? What laws are unfair?

Movement Activities Which Explore Balance:

- Experience your body's ability to balance. Stand with your feet very wide. Feel how stable your base is. Now stand with your feet very close together. The base of support is narrower. Now lift one leg. Stand on one leg and look up at the ceiling. Stand on one leg and close your eyes. Does your balance change when your vision changes?

- Find a way to balance on one arm and one leg. Balance on your head. On your seat. On your two knees. On your two hands. On one knee. On your upper back. Balance your body upside down. Find a twisted balancing shape. Find an unusual way to balance. Make up three interesting balancing shapes and find a way to move from one to the other smoothly. Hold each shape for eight counts. Perform your phrases for the class in groups of three.

- Find a strong, balanced position to stand in. Now let your weight shift forward and feel the point where your balance starts to move you off center. Discuss safe ways of falling (where you roll and land on your hands and seat, but not your elbow, knee or head). Experience the feeling of falling off center. How does it feel to fall? Fall forward, backwards, sideways. How far are you comfortable falling?

- View a video tape of Pilobolus (a dance company) or "Falling in Line" (by Amy Ragsdale at the University of Montana). These are excellent examples of dancers balancing using each other's weight. Discuss fulcrum and gravity (science and physics integration). What kinds of balances are the most difficult? Why?

- Stand with a partner holding each other's wrists. Lean your weight out and find the point of balance together. Now stand several feet apart and put your palms together. Lean in finding the balance point. (Alone your body cannot stay in this position. This balance is only possible working in harmony with another.) Stand back to back. One person will pour their weight onto the other's back. The partner will support all their weight. Reverse. Discover three interesting ways to balance together as a pair. Be sure to create balances which require two people. Practice them and perform for the class.

- Create a short (one- to three-minute) movement phrase using solo balances, partner balances and falling. What kind of music would suggest balance and off balance? Are there stories you could tell as you do your movement phrase describing how your life is balanced or imbalanced? Perform these compositions for the rest of the class.

FOCUS QUESTIONS: How do the arts reflect their cultures? What do we share with past cultures?

ENCOUNTER	LEARN **Perceive and Analyze**	CREATE.
• **Read/listen to Cinderella stories of various cultures: Chinese, Russian, Egyptian, German, French, Native American**	• Use effective reading/listening/viewing strategies: anticipate meaning, ignore distractions, and make connections	
• **View animation shorts from various countries**	• Assign a basic meaning to what is read/heard/ viewed by identifying the main idea and supporting details	
• **Listen to Stephen Foster and traditional folk ballads, such as "My Darling Clementine" and "Oh Suzannah"**	• Identify character, setting, plot, and message in the Cinderella stories, the ballads, and various animated fairy tales or stories	
• **Listen to Peer Gynt Suite**	• Identify and describe the elements of unity and variety or tension and release in folk ballads and the Peer Gynt Suite	
• **View Norman Rockwell paintings, Rembrandt's *The Blinding of Samson* or *The Raising of Lazarus*, or other paintings with narrative emphasis**	• Identify intentions of artist and explore the implications of various purposes	
• **Visit local pictographs**	• Identify the expressive features in pictographs and folk art	
• **View folk art, such as Hmong embroidery**		
• **Visit a traditional artist (beadworker, fiddler, etc.)**		

ENCOUNTER	LEARN **Communicate**	CREATE
	• Write a script in the style of the fairy tale, demonstrating creativity in using the elements of storytelling for expressive effect	• Collaborate to **write a script and perform a universal story**
	• Use the writing process to generate ideas for the script and to revise it, evaluating what is gained and lost in revision	• **Mime** a story as it is read
	• Collaborate with actors to refine scripts so that story and meaning are conveyed to an audience	
	• Concentrate on the role assumed and vary pitch, tempo, and tone to portray different characters	
	• Select music, movement, and visual elements to enhance the mood of a classroom dramatization	• Choreograph a **dancing story**
	• Create a movement sequence with a beginning, middle and end	
	• Improvise to invent movement and to solve movement problems	
	• Perform movement skills with skill and confidence	
	• Sing folk ballad from memory, on pitch and in rhythm, with appropriate timbre, diction, and posture	• Sing **a folk ballad**
	• Blend, match, or contrast voices in the ballad	

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ENCOUNTER	LEARN	CREATE
	Communicate (Continued)	
	• Use art materials responsibly and safely • Uses techniques and processes to communicate ideas in the visual arts • Refine technique in each art through self-evaluation and correction	• Create a ceramic storytelling doll like those in southwest Indian cultures • Illustrate a favorite story, using painting, drawing or clay relief
	Connect Cultures and Other Content Areas	
Recall ... • Cinderella stories of various cultures • Disney's *Beauty and the Beast* • Traditional folk ballads, such as "My Darling Clementine" and "Oh Suzannah" • Peer Gynt Suite • Paintings as narrative • Local pictographs • Folk art	• Compare and contrast the role of stories in different social and historical contexts • Discuss notions of human nature conveyed in the encountered works and compare those notions with personal views • Describe the functions of specific artworks from various cultures • Compare how similar themes are treated in the stories of the encountered cultures • Identify and compare the lives, ideals, and fears of people in the cultures of encountered works • Explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts	• Decorate a teepee with pictographs

ENCOUNTER	LEARN	CREATE
	Interact and Reflect	
Recall ... • Cinderella stories of various cultures • Disney's *Beauty and the Beast* • Traditional folk ballads, such as "My Darling Clementine" and "Oh Suzannah" • Peer Gynt Suite • Paintings as narrative • Local pictographs • Folk art	• Respond to stories and performances by asking questions and giving feedback • Explain personal responses to a story, performance, or work of art, citing specific details from the work • Demonstrate an understanding of how stories relate to personal and cultural experiences • Plan together to organize available resources for the performance of the scripted story • Experiment with multiple solutions to aesthetic problems • Justify interpretations and artistic decisions to peers • Analyze the team process and offer constructive suggestions for improving the team's planning, production, response, and evaluation • Evaluate a work of art by comparing it to similar or exemplary models	**Review ...** • Scripting and performing a universal story • The mimed story • The dancing story • The folk ballad • The ceramic storytelling doll • The story illustrations

EXTENDING THE THEME CYCLE TO EMPHASIZE BASIC SKILLS
Ties That Bind: Universal Stories

The listings under "Encounter," "Learn," and "Create" in the model theme cycle emphasize skills and knowledge associated with aesthetic literacy. While aesthetic literacy relies on and strengthens basic communication skills, teachers are encouraged to extend the cycle with communication-based activities. Suggestions follow.

Reading

- Research further information about the encountered works. For instance, read about cavepainting, Stephen Foster, and the historical backgrounds of the cultures with Cinderella stories.
- Locate and read other ballads.
- Visit local newspaper archives and read famous real community stories.

Listening

- Listen to reports on the information from research and interviews.
- Interview adults or younger children to find out what universal stories are their favorites and why.
- Listen to guest speakers explain their folk art or universal stories.
- Interview community members on their memories of real community stories.

Speaking

- Report researched information to peers.
- Participate in a panel discussion of the similarities and differences between the stories of various cultures and the ways their arts told the stories.
- Tell a famous community story discovered through research and/or interviews.

Writing

- Summarize a community story in writing.
- Write a feature story for the school/local newspaper on the memories or the favorite universal tales of community members.
- Write a letter inviting a folk artist to speak to the class.
- Summarize heard/read information in writing.

Media

- Use the computer in the writing process.
- Tape record/videotape the interviews.

Assessment for Universal Stories Curriculum Cycle

Selected Achievement Standards:

Create a movement sequence with a beginning, middle, and end.
Improvise to invent movement and to solve movement problems.
Perform movements with skill and confidence.

Task:

Choreograph and perform a dancing story.

Scoring Rubric:

	N	B	P	A
Innovative and interesting use of movement.				
Use of basic skills of choreography, such as repetition, reversion, and inversion.				
Good beginning, middle and end.				
Challenging movement for the dancer(s).				
Successful use of time, space, and energy.				
Appropriate selection of musical accompaniment.				
Thoughtful and skillful use of group design work, if used.				
Effective use of structure and pattern.				
Conscious use of correct facing and recognition of audience.				
Communication of a story.				

N	*Not Yet*	*Student is not yet able to choreograph an effective piece.*
B	*Basic*	*Student understands the basic elements of choreography.*
P	*Proficient*	*Student communicates a story effectively through dance.*
A	*Advanced*	*Student has achieved excellence in both choreography and the performance of dance.*

FOCUS QUESTIONS: How does art help us celebrate the joys we find in nature?

ENCOUNTER	LEARN **Perceive and Analyze**	CREATE
• **Listen to Handel's "Water Music" and Tchaikovsky's "Waltz of the Flowers"**	• Match audience behavior to the context and style of music performed • Identify the sounds of a variety of instruments • Identify and describe in simple terms the ways that Handel and Tchaikovsky convey joy in specific sections of the encountered works	• Keep **a journal and a sketchbook** with entries on sources for celebration in nature and the works encountered
• **View depictions of nature in the paintings of Georgia O'Keefe, Vincent Van Gogh, and Charlie Russell** • **View the photographs of Ansel Adams** • **Read a selection of Japanese haiku** • **Read *Seya's Song*, by Ron Hirschi, illustrated by Constance Bergum, *I'm in Charge of the Celebrations*, by Byrd Baylor**	• Explain the purpose of a work of visual art • Identify and describe the materials, techniques and processes used in the visual artworks encountered • Describe how expressive features and organizational principles affect responses to works of visual and literary art • Assign a basic meaning to what is read by identifying the main idea and supporting details • Make associations with the characters, situations and problems in a literary work • Identify such basic language devices as effective diction and concrete details	• As a class, select a site from which to make a series of drawings from nature with a 360-degree view. Arrange and display the works..

ENCOUNTER	LEARN **Communicate**	CREATE

	• Select and use diction, imagery, subject matter and form to create intended literary effects
	• Use the writing process to generate ideas for writing and to revise writing over time, evaluating what is gained and lost in revision
	• Select and use subject matter to communicate meaning in the visual arts
	• Use media, techniques and processes in the visual arts to communicate some source of joy in nature
	• Use art materials responsibly and safely
	• Demonstrate a basic understanding of the effects of musical devices in the selection of the musical composition to perform
	• Sing or play on pitch and in rhythm, with appropriate timbre, diction, and posture
	• Respond to cues from a conductor
	• Read notes, rests, and pitch notations
	• Improvise to invent movement and to solve movement problems
	• Concentrate and focus to perform movement skills with competence and confidence
	• Demonstrate the ability to remember an extended movement phrase
		• Publish **a magazine** with the theme of celebrations in nature and include:
		  • **haiku and other poetic forms**
		  • **descriptive prose**
		  • **illustrations**
		• Listen to the rhythms in nature, translate those rhythms into original musical pieces and perform them
		• Present **a piece of music** which conveys a celebration of nature
		• Create **a movement phrase** expressing a personal celebration of nature

ENCOUNTER

- **View slides or pictures of Japanese landscapes**

Relive ...

- Handel's "Water Music" and Tchaikovsky's "Waltz of the Flowers"
- The paintings of Georgia O'Keefe, Vincent Van Gogh, and Charlie Russell
- The photographs of Ansel Adams
- Japanese haiku
- *Seya's Song*, Hirschi and Bergum; *I'm in Charge of the Celebrations*, by Baylor

LEARN

Connect Cultures and Other Content Areas

- Find similarities and differences in views of nature conveyed by Japanese landscapes and haiku
- Compare and contrast historical and cultural concepts of nature reflected in the encountered works
- Compare and contrast artistic views of nature with scientific and contemporary views
- Match the visual artworks encountered with their artist on the basis of characteristics of their style
- Describe the function and explore the meaning of specific art objects within varied cultures, times and places

CREATE

ENCOUNTER

Relive ...

- Handel's "Water Music" and Tchaikovsky's "Waltz of the Flowers"
- The paintings of Georgia O'Keefe, Vincent Van Gogh, and Charlie Russell
- The photographs of Ansel Adams
- *Seya's Song*, Hirschi and Bergum; *I'm in Charge of the Celebrations*, by Baylor

LEARN

Interact and Reflect

- Compare how the theme of nature is treated in literature, music, and visual arts from various cultures
- Discuss interpretations of and responses to encountered and created works with skill and confidence
- Develop and use specific criteria to evaluate the effectiveness of literature, music, visual art, and movement
- Evaluate a performance, etc., by comparing it to similar or exemplary models
- Constructively suggest alternative ideas for approaches to created works
- Engage in discussion to clarify thoughts; explore issues, feelings, and experiences; and extend understanding
- Explain how people's experiences influence their art
- Compare the experiences and ideas in works of art to one's own experiences and ideas

CREATE

Review ...

- The illustrated literary magazine
- The musical performance
- The dance movement

EXPANDING LANGUAGE ARTS EXPERIENCES IN THE CURRICULUM CYCLE
Celebrating Life

The listings under "Encounter," "Learn," and "Create" in the model curriculum cycle emphasize skills and knowledge associated with aesthetic literacy. Aesthetic literacy, in turn, depends on and develops these elementary-level language arts skills:

- The reading skills of decoding language, comprehending texts, and constructing meaning
- The listening skills of attending, comprehending, responding, and remembering
- The speaking skills of enunciation, volume, tempo, and audience awareness
- The writing skills of organizing, developing, and revising ideas, as well as observing the conventions of language and form

Although not always part of encountered or created works in the curriculum cycle, formal and informal language arts activities are implied by the entries in the "Learn" column, particularly formal and informal talking and writing. Discussion and written responses not only develop students' oral and written language skills, but also allow teachers to assess specific skills and knowledge, especially in the areas of "Connect Cultures and Other Content Areas" and "Interact and Reflect."

Below are further suggestions for using the curriculum cycle to develop language arts skills:

Reading

- Research further information about the encountered works. For instance, read about Handel, Tchaikovsky, O'Keefe, Van Gogh, Russell, and Adams, or read scientific explanations of the aspects of nature celebrated in the works.
- Read *Linnea in Monet's Garden,* by Christina Bjork and Lena Anderson, or other stories and/or poems celebrating nature.

Listening

- Listen to reports on the information from research and interviews.
- Interview adults or younger children to find out what joys they find in nature.

Speaking

- Report information from research and interviews to peers.
- Persuade adults in the community to buy advertising for the student publication.
- Explain the methods and processes used to create the musical composition or the dance movement.

Writing

- Summarize interview results in writing.
- Write a feature story for the school/local newspaper using the interview results.
- Write a letter complimenting the person(s) responsible for maintaining something to celebrate in nature.

Media

- Use the computer in the writing and publishing processes.
- Design advertising for the publication.
- Tape record interviews.

FOCUS QUESTIONS: How do clothes express who you are? When does clothing become costume?

ENCOUNTER	LEARN	CREATE
	Perceive and Analyze	
• **Visit a museum featuring clothing from another time or culture** • **Visit "the costume closet" of a theater company** • **Study the clothing in the artworks of such artists as Bruegel, Watteau, and Matisse**	• Identify and describe the elements of visual art which apply to clothing • Describe how different features and elements in clothing are expressive • Describe the function and the effects of a particular piece of clothing • Explain clothing as a symbol, an object which has a meaning beyond its original function • Use the clothing worn to draw and defend conclusions about the personality or lifestyle of the wearer	
• **Read stories in which clothing plays an important part, such as "The Emperor's New Clothes" and "Cinderella"**	• Adapt reading strategy to purpose and context • Demonstrate comprehension of what is read by summarizing a message and providing supporting details • Draw and defend conclusions about the characters based on their feelings about their clothes	

ENCOUNTER	LEARN	CREATE
	Communicate	
	• Demonstrate an understanding of the elements of storytelling—character, plot, and problem	• Write **a story** for a character in one of the encountered paintings
	• Use the writing process to generate ideas for writing and to revise it, evaluating what is gained and lost in revision	
	• Speak clearly and expressively, establishing a rapport with the audience	• Present **a style show,** complete with music and script
	• Select and perform music in a way that demonstrates an understanding of the ways that music communicates ideas and feelings	
	• Use dance elements and choreographic processes to create an expressive dance phrase	• Create and perform as part of the style show **a dance movement** conveying an idea about the clothing
	• Concentrate and focus when performing movement skills	
	• Use elements, techniques and processes appropriate to the purpose in visual art	• Design the pattern for **a Japanese ceremonial sash** • Create future **fashion designs**
	• Create and sustain character through use of costume, gesture, and properties	• Create **a dramatic character,** relying on a hat or any accessory piece of clothing that can be created from an 18" x 18" piece of material
	• Improve gesture and action to communicate character and action	• Create **a pantomime** in which a character is gradually established or continually changed by putting on or discarding hats, scarves, veils, canes, or similar small pieces of clothing or accessories

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ENCOUNTER

Remember ...

- The museum and theater company
- The paintings of such artists as Bruegel, Watteau, and Matisse
- The stories in which clothing plays an important part

LEARN

Connect Cultures and Other Content Areas

- Identify the culture, time, and place of the clothing encountered
- Explain the function of a piece of clothing in its culture
- Compare and contrast the functions and designs of clothing from two different cultures
- Identify the culture, time, and place of each encountered work of art
- Explain how the wants and needs of people in encountered cultures are similar to and different from one's own
- Explain how mathematics may be used in designing clothing
- Explain how technology has changed the making of clothing

CREATE

ENCOUNTER

Remember ...

- The museum and theater company
- The paintings of such artists as Bruegel, Watteau, and Matisse
- The stories in which clothing plays an important part

LEARN

Interact and Reflect

- Collaborate to prepare and present the style show
- Give feedback clearly and constructively, citing specific details and suggesting alternatives
- Analyze the collaborative processes and suggest ways that planning, practicing, and presenting could be improved
- Articulate and support responses to a work as a whole and to specific parts of a work
- Identify possible aesthetic criteria for evaluating clothing and works of art

CREATE

Review ...

- The story
- The style show, including music and script
- The dance movement
- The ceremonial sash
- The fashion designs
- The dramatic character
- The pantomime

EXPANDING LANGUAGE ARTS EXPERIENCES IN THE CURRICULUM CYCLE
Dressing Up

The listings under "Encounter," "Learn," and "Create" in the model curriculum cycle emphasize skills and knowledge associated with aesthetic literacy. Aesthetic literacy, in turn, depends on and develops these elementary-level language arts skills:

- The reading skills of decoding language, comprehending texts, and constructing meaning
- The listening skills of attending, comprehending, responding, and remembering
- The speaking skills of enunciation, volume, tempo, and audience awareness
- The writing skills of organizing, developing, and revising ideas, as well as observing the conventions of language and form

Although not always part of the encountered or created works in the curriculum cycle, formal and informal language arts activities are implied by the entries in the "Learn" column, particularly formal and informal talking and writing. Discussion and written responses not only develop students' oral and written language skills, but also allow teachers to assess specific skills and knowledge, especially in the areas of "Connect Cultures and Other Content Areas" and "Interact and Reflect."

Below are further suggestions for using the curriculum cycle to develop language arts skills:

Reading

- Research further information about the encountered works. For instance, read about the museum, the theater company, or the painters studied. Read about what people wore in a variety of cultures, time periods, and places.
- Locate and read other stories or poems in which clothing plays an important part.
- Read contemporary and outdated etiquette books and record their ideas about proper attire for particular events.

Listening

- Listen to reports on the information from research and interviews.
- Interview adults on clothing styles when they were children.
- Listen to guest speakers explain ceremonial clothes, fashion design, window dressing, and the clothing retail business.

Speaking

- Report information from research and interviews to peers.
- Participate in a panel discussion on how and why clothing in a particular culture changed over time.

Media

- Use the computer in the writing process.
- Tape record interviews.
- Study magazine advertisements for clothing. What age groups, gender, social occupations, and lifestyles are appealed to?

Writing

- Write a letter inviting a guest speaker to class.
- Write a feature story for the school/local newspaper on the guest speaker's remarks.
- Summarize research on advertising in writing, using advertisements as examples.

FOCUS QUESTIONS: Why do authors write what they do? How do they do it?

ENCOUNTER

(This encounter may be adapted as appropriate for the author of focus)

- Read the author's books
- Listen to a guest journalist describe interviewing techniques
- Have a conversation with a visiting author

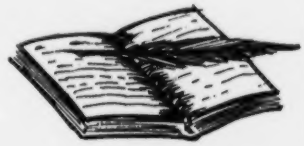
LEARN

Perceive and Analyze

- Summarize the plot of a literary work
- Make associations with the people, places, and problems in literary works
- Compare books to identify elements and charactersitics of the author
- Adapt reading and listening strategies to purpose and context
- Anticipate meaning, ignore distractions, and visualize what is being heard or read
- Listen responsively by asking questions, following directions, and giving verbal and nonverbal feedback
- Demonstrate ability to remember what is heard by summarizing a message and providing supporting details
- Make connections between the author's comments and the literature

CREATE

- Keep **a journal and sketchbook** with responses to the author, the author's books, and related activities



ENCOUNTER

LEARN

Communicate

- Improvise dialogue or gesture to recreate characters, their relationships, and their situations
- Vary movement, pitch, tempo, and/or tone to portray different characters
- Construct set designs to communicate locale and mood, using visual and sound sources
- Use media, techniques, and processes to communicate ideas, experiences, and stories
- Select and use subject matter in the visual arts to achieve intended effects
- Use appropriate characters, setting, and action to tell a story in an author's style
- Adapt subject matter, style, and conventions of language to audience and purpose, select and present detail effectively, and revise to improve effectiveness
- Create and arrange music by improvising and imitating rhythms and styles
- Demonstrate an understanding of the effects of basic elements of music
- Create dance movements that successfully communicate an idea, situation, or feeling
- Improvise to invent movement and to solve movement problems

CREATE

- Create **Readers' Theater or pantomime** interpretations of a literary excerpt
- Create a **painting, drawing, or mural** capturing a situation, feeling, idea, or characterization in one of the author's books
- Write **a new chapter or a new ending** for one of the author's books, using the author's characteristic elements, form, and style
- Write **an article about the author** for submission to a children's magazine
- Compose or adapt **a song** capturing a situation, feeling, or idea in one of the author's books
- Choreograph **a dance motif** capturing a situation, feeling, or idea in one of the author's books

ENCOUNTER	LEARN	CREATE
Remember ... • The author's books and the author's visit	**Connect Cultures and Other Content Areas** • Explain how a person's experience influences her/his art • Explain how a person's art reflects the time and place in which he/she lives • Compare contemporary literary works with works of other eras and with works in other arts • Compare the characters and problems in a literary work with media representations of similar characters and problems • Identify and compare various reasons for creating art	

ENCOUNTER	LEARN	CREATE
Review ... • The author's books and the author's visit	**Interact and Reflect** • Respond to artwork and performances by asking questions and giving feedback • Explain personal responses to a story, performance, or work of art, citing specific details from the work • Compare the experiences and ideas in literary works with one's own ideas and experiences • Collaborate effectively in the planning, rehearsal, and performance processes • Experiment with multiple solutions to artistic problems • Explain interpretations and artistic decisions to peers • Analyze the team process and offer constructive suggestions for improving planning, rehearsal, and performances • Establish and apply consistent, specific criteria for evaluating the effectiveness of encountered and created works	**Relive ...** • The Readers' Theater or pantomimes • The color illustrations • The new chapter or new ending for one of the author's books • The article about the author • The song • The dance movement

EXPANDING LANGUAGE ARTS EXPERIENCES IN THE CURRICULUM CYCLE
Author! Author!

The listings under "Encounter," "Learn," and "Create" in the model curriculum cycle emphasize skills and knowledge associated with aesthetic literacy. Aesthetic literacy, in turn, depends on and develops these elementary-level language arts skills:

- The reading skills of decoding language, comprehending texts, and constructing meaning
- The listening skills of attending, comprehending, responding, and remembering
- The speaking skills of enunciation, volume, tempo, and audience awareness
- The writing skills of organizing, developing, and revising ideas, as well as observing the conventions of language and form

Although not always part of the encountered or created works in the curriculum cycle, formal and informal language arts activities are implied by the entries in the "Learn" column, particularly formal and informal talking and writing. Discussion and written responses not only develop students' oral and written language skills, but also allow teachers to assess specific skills and knowledge, especially in the areas of "Connect Cultures and Other Content Areas" and "Interact and Reflect."

Below are further suggestions for using the curriculum cycle to develop language arts skills:

Reading

- Research further information about the encounters. For instance, read magazine and newspaper articles about the author and about careers as a writer.
- Read books similar to the author's in theme or style or books recommended by the author.

Listening

- Interview other people who make their livings as writers—for instance, journalists and secretaries.

Speaking

- Report information from research and interviews to peers.
- Explain why the new chapter or new ending you created for the author's book is a fitting addition/adaptation.
- Join with a group in defense of the author's best book.

Writing

- Summarize interview results in writing.
- Write an article for the school/local newspaper on the author's visit.
- Write a letter thanking the author for visiting the school.

Media

- Use the computer in the writing process.
- Tape record interviews.

FOCUS QUESTION: How do the arts both reflect and create our styles and traditions?

ENCOUNTER

- **Listen to the popular music of the 1940s,** including Bing Crosby, Louis Armstrong, Ella Fitzgerald, and Frank Sinatra
- **Listen to a radio production of a play or mystery**
- **View such films of the 1940s** as "Casablanca" and "The Best Years of Our Lives," along with the newsreel and cartoon
- **Read selections from the equivalent of a middle-school-level literature anthology of the 1940s**
- Read about the influence of Franklin and Eleanor Roosevelt on the 1940s
- **View World War II posters and magazine advertising of the 1940's**
- Walk with a local architect or historian in search of **1940's homes and buildings**
- **Visit a museum exhibit** related to the 1940s

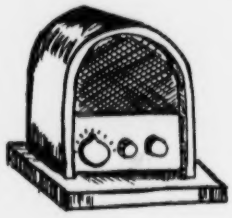
LEARN

Perceive and Analyze

- Identify musical forms and describe musical styles, using the vocabulary of music
- Describe the uses of elements in a given musical work that make it unique, interesting, and expressive
- Identify and describe the cinematic elements and structures in a given film and the elements and structures in a radio play
- Identify and describe the characters, setting, and action in cinematic, dramatic, and literary works
- Identify the basic elements in literary works and explain how they interrelate
- Explain the intentions of artists, musicians, film-makers, and writers and explore how the intentions influenced the methods used
- Identify the materials, methods, and structures of given works of architecture
- Analyze the effectiveness of media, techniques, and processes in particular works of art

CREATE

- Keep a **journal and a sketchbook** with entries on the styles and traditions of the 1940s



ENCOUNTER

LEARN

Communicate

- Concentrate and focus to perform movement skills with competence and confidence
- Demonstrate an understanding of the characteristics of different styles and traditions in dance
- Imitate musical styles of era, improvising harmonic accompaniments, embellishments and variations
- Sing/perform expressively, using dynamics, phrasing, and interpretation effectively
- Use media, techniques and processes in the visual arts which demonstrate an understanding of 1940's culture, icons, and values
- Use the writing process to generate ideas for writing and to revise writing over time, evaluating what is gained and lost in revision
- Create characters, environments, and actions that create tension and suspense
- Write and perform scripts demonstrating an understanding of the dramatic traditions of radio plays
- Use interviewing techniques to elicit interesting and relevant information
- Choose properties, music, and subject matter which create intended effects, and edit the video for continuity and coherence

CREATE

- Perform **a dance** that reflects the 1940's traditions, using music of that era
- Sing/play a selection of **popular songs** from the 1940s
- Design, illustrate, and write captions for **an advertisement** of a 1940's product
- Write, rehearse and perform **a radio play**
- Deliver one of Roosevelt's speeches
- Create **a video documentary** contrasting life in the 1940s with contemporary life

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ENCOUNTER	LEARN	CREATE
Relive ... • The popular music of the 1940s • The radio play or mystery • The 1940's films, newsreels, and cartoons • The school literature of the time • 1940's homes and buildings • The museum exhibit	**Connect Cultures and Other Content Areas** • Identify and describe the cultural traditions of the 1940s, citing examples from the encountered works • Compare how the literature, music, and visual arts convey the traditions of the 1940s • Connect historical events of the 1940s to the encountered works • Compare the views of Americans in the 1940s to contemporary views • Describe the role of each of the arts in the lives of Americans in the 1940s • Summarize the growth of popular culture in the 1940s and relate the growth to technology • Identify significant historical and cultural figures of the 1940s and explain why they were significant, citing examples of their work	

ENCOUNTER	LEARN	CREATE
	Interact and Reflect • Collaborate with peers in the planning, practicing, and production processes • Give feedback clearly and constructively, citing specific details and offering suggestions • Explain and defend interpretations and artistic choices • Engage in discussion to clarify thoughts; explore issues, feelings, and experiences; and extend understanding • Evaluate a performance, etc., by comparing it to similar or exemplary models • Develop and use specific, informed criteria to evaluate the effectiveness of literature, music, visual art, and movement • Compare the experiences and views in works of art to one's own experiences and views	**Review ...** • The 1940's dance • The 1940's musical selections • The 1940's advertisement • The radio play • The documentary video

EXPANDING LANGUAGE ARTS EXPERIENCES IN THE CURRICULUM CYCLE
Tradition: The 1940s

The listings under "Encounter," "Learn," and "Create" in the model curriculum cycle emphasize skills and knowledge associated with aesthetic literacy. Aesthetic literacy, in turn, depends on and develops these intermediate-level language arts skills:

- The reading skills of word attack strategies, comprehension, and literary analysis
- The listening skills of attending, distinguishing, responding, remembering, and evaluating
- The speaking skills of verbal and nonverbal strategies, delivery, and audience awareness
- The writing skills of organizing, developing, and revising ideas, as well as observing the conventions of language and form

Although not always part of the encountered or created works in the curriculum cycle, formal and informal language arts activities are implied by the entries in the "Learn" column, particularly formal and informal talking and writing. Discussion and written responses not only develop students' oral and written language skills, but also allow teachers to assess specific skills and knowledge, especially in the areas of "Connect Cultures and Other Content Areas" and "Interact and Reflect."

Below are further suggestions for using the curriculum cycle to develop language arts skills:

Reading

- Research further information about the encounters; read about Franklin and Eleanor Roosevelt and their influence on society during the 1940s.
- Consult the magazines of the times to get a feel for the events, traditions, lifestyles, and attitudes of people in the 1940s. Read typical stories and poems.

Listening

- Interview family members and other adults about their memories of the 1940s.
- Listen to invited classroom guests who speak on the subjects of World War II, the local community, family life, women's roles, or significant events of the 1940s.

Speaking

- Report information from research and interviews to peers.
- Prepare and participate in a panel debate on the quality of life then (1940s) and now.
- Recreate the dialogue for a popular 40s radio show.

Writing

- Summarize interview and research results in writing.
- Write a letter inviting a guest speaker to the class.
- Write an article for the local/school newspaper on a guest speaker's remarks.
- In a team, write a suspense story typical of the 40s, designed to be printed in episodes

Media

- Use computer programs to create maps, population graphs, and charts contrasting then and now.
- Create a hypercard stack on some aspect of the 1940s.

FOCUS QUESTIONS: Are cars beautiful? How have they influenced our lives?

ENCOUNTER	LEARN Perceive and Analyze	CREATE
• **Visit the Towe collection of antique cars** • **View the film *Tucker*** • Read *Mirror of Ice* by Gary Wright	• Identify basic elements of automotive design and construction • Identify elements, materials, and techniques used in various art forms and explain how they apply to the design of the automobile • Distinguish among types of vehicles • Demonstrate understanding that elements, principles, designs, and expressive features of art are means of achieving desired effects, not ends in themselves • Weigh the effectiveness of art which functions in different ways • Recognize the sensory qualities of automobiles that are most effective • Referring to the Towe museum and *Tucker*, identify ways that different vehicles have been developed to fulfill a variety of needs	

ENCOUNTER	LEARN Communicate	CREATE
	• Select and use elements of automobiles that lend themselves to aesthetic purposes • Use media, techniques, and organizational principles in visual art to achieve intended effect • Use symbols and themes that demonstrate knowledge of the ways that context influences aesthetics	• Produce **a comprehensive portfolio** of visual art exploring the theme of aesthetic appeal in the automobile • Create **a collage** conveying an idea about the beauty and/or the impact of automobiles • **Design an automobile** that is aesthetically appealing • Build **a model automobile**
	• Use the writing process to generate ideas for writing and to revise writing over time, evaluating what is gained and lost in revision • Use the audience and purpose to guide selection and presentation of detail in the promotional literature; and use language, organization, and tone to achieve purpose • Construct scripts that convey story and meaning to an audience	• Write **promotional literature** for an automobile you design, including developing a logo and a name for the model • Write an "ode" to the automobile or a poem about a mechanical object with chararacteristics with which one can identify
	• Create and sustain characters and situations that communicate with audiences • Sing or perform expressively, using dynamics, phrasing, and interpretation effectively • Improvise harmonic accompaniments and embellishments in a consistent style and meter	• Participate in a group mime conveying an idea about the influence of cars on our lives • Sing or play a musical selection about automobiles

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ENCOUNTER	LEARN	CREATE
	Connect Cultures and Other Content Areas • Explain the impact visual arts have on cultural values, using the automobile for an example • Analyze and interpret relationships between art and technology beyond those found in the automobile • Based on visual characteristics, place specific automobiles in the appropriate era and describe their function in that era • Identify and discuss ways that the automobile has influenced past and contemporary lives • Explain the ways that economic and environmental conditions influence the design of automobiles	

ENCOUNTER	LEARN	CREATE
	Interact and Reflect • Explain how science and art work together in some aspect of the automobile • Consider, conceptualize, and suggest alternative ways of approaching any of the created works • Describe and compare individual responses to created and encountered works • Use specific criteria to evaluate the effectiveness of artistic choices in created works • Explain reasons for artistic decisions • Document and reflect on the process of creating meaningful art	• Research the history of and issues related to mobility

Recall ...

- The Towe collection of antique cars
- The film *Tucker*

Review ...

- The comprehensive portfolio of visual art exploring the theme of aesthetic appeal in the automobile
- The collage
- The automobile designed
- The model automobile
- The promotional literature
- The group mime
- The musical performance

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AESTHETIC CURRICULUM TOPIC: THE AUTOMOBILE, THE BEAUTIFUL TOOL

Suggested Activities

1. **History of the Auto.** Students can read and study the early-day development of the automobile, including the work of such pioneers as Henry Ford. Students may notice how many elements of the "horseless carriage" were based upon horse-drawn vehicles of the late nineteenth century.

   Students can make scrapbooks or bulletin board displays showing the development of the auto through the past hundred years, perhaps including brand names and trademarks, both current and discontinued. The can also clip advertisements from old magazines and study how styles, fashions and values have changed over the years.

2. **The Internal Combustion Engine.** Using illustrations and technical manuals, students can learn how the internal combustion engine works. A visit to the shop department or a vo-tech center might be enlightening, as students can see various internal parts of cars spread out in various stages of repair. Students can make their own illustrative charts and write technical descriptions of the internal combustion engine and other aspects of auto repair and maintenance. Students can discuss the artistic potential of various engine components.

   Choreograph and perform a modern dance which symbolizes the interactive systems involved in the internal combustion engine.

3. **The Artistry of Design.** The automobile industry is extremely competitive; the aesthetics of each auto's design is important to its public acceptance. Find and review works of art that include automobiles (various advertisements, Norman Rockwell paintings, contemporary posters, etc.).

   Prepare a slide or video presentation which highlights the artistic component of auto design. Assemble a pictorial display of most popular (or most unusual) auto designs of each decade.

   Almost every community has automobile fans who might be willing to serve as guest speakers on some aspect of the auto. They might even be willing to bring a prize vehicle to the school for the students to view. Students can write about the experience and send thank you notes.

4. **Automotive Events.** Study milestones in the technological development of the auto, as well as people who established records in auto speed and endurance. Explore the fascination human creatures have for speed. Reflect on the ways auto development has changed wars, economies, and styles of life.

   Compile a list of auto events, shows, races and records. Examine the life style of a professional race car driver. Study and create posters to advertise real or imaginary events.

5. **Famous Automobiles.** Identify vehicles associated with famous personalities of fact or fiction. Prepare a bulletin board or a report presenting the information. Suggestions: the presidential limousine, the Batmobile, Elvis Presley's Cadillac, etc.

   Examine the ways people choose their autos to reflect their personal tastes and life style choices. Focus on reasons why anyone would collect a large number of automobiles.

6. **Automobile Music.** Over the years, there have been several popular songs that have incorporated automobiles in some way. (The Original Cast Albums of the musical, "Forever Plaid" contains a wonderful version of the Mercury theme song from the late '50s.)

11. **Automobile Symbolism.** There are many symbols we use that relate to automobiles; trademarks, traffic signs, traffic control devices. Students can make a list of these symbols and review the importance of "traffic symbol literacy."

    Automobile trademarks can be collected in a scrapbook and/or displayed on a bulletin board. Students can also take note of the frequency in which auto names and trademarks occur in personal clothing and caps.

    Create a montage using auto symbols and/or trademarks. Create a new traffic sign to fill a purpose not filled by current existing signs.

12. **Theater and the Automobile.** It is difficult to have a moving automobile on stage during a theatrical production. Notice how playwrights and directors have solved the problem in such productions as "The Happy Journey from Camden to Trenton," "Grease," and "Driving Miss Daisy." Students can develop a pantomime or skit during which driving and riding in a motor vehicle is represented by body motions. The presentation can be enhanced with background music and sound effects.

13. **Automotive Restoration.** High school students with access to auto-shop facilities may wish to attempt a major auto restoration (perhaps with the assistance of business sponsorship). The group project would involve research as well as many aesthetic decisions regarding elements of interior and exterior design. Progress would be detailed in journals and documents by photographs at every stage of the restoration. The completed project could be displayed in shows and/or auctioned off for the benefit of the school.

Class Structure/Course Design

Option One: This unit can be designed as a one-semester high school course that satisfies the Fine Arts requirement in the Montana School Accreditation Standards.

Option Two: This unit can also be part of the curriculum of a two-hour block of English and Fine Arts. Reading, writing and communication skills would be used in the study of biographies, the discovery and presentation of information, and the creation and organization of projects. Many arts elements would be encountered as the aesthetic elements of auto design are studied. Critical thinking skills would be necessary to study advertising and economic features of the automobile. Various arts specialists would be needed to focus on the topics of music, drama, art, and dance.

Option Three: For the school with an integrated day, *The Art and Impact of the Automobile* could serve as one of several units taught in the aesthetic curriculum block which encompasses English, music, drama, art, and dance.

EXPANDING LANGUAGE ARTS EXPERIENCES IN THE CURRICULUM CYCLE

Beautiful Tools

The listings under "Encounter," "Learn," and "Create" in the model curriculum cycle emphasize skills and knowledge associated with aesthetic literacy. While aesthetic literacy relies on and strengthens basic communication skills, teachers are encouraged to extend the cycle with communication-based activities. Suggestions follow.

Reading

- Research the history of the first automobile
- Research the theme of mobility in America
- Read short stories dealing with man and his automobile
- Read science fiction stories on automobiles (i. e. *Christine* by King)

Listening

- Listen to an auto dealer describe the virtues of a car
- Listen to a debate between Ford lovers and Chevy lovers
- Interview an owner of a 50s or 60s classic automobile
- Interview a policeman on the evils of teenagers and cars

Speaking:

- Discuss as panel foreign and American made autos
- Stage a debate between Ford and Chevy lovers
- Report information from interviews

Media:

- View the use of advertisement to sell autos
- View the use of autos in advertisement to sell other products
- Videotape a car commercial produced in class
- Tape record interviews
- Compare and contrast visual and audio car advertisements
- View PBS specials and news programs about the development of cities and freeways

Writing:

- Write an ode to the automobile
- Write a commercial for the ultimate future automobile
- Write a feature story for school newspaper on a certain car
- Write a short science fiction or horror story featuring a car
- Write an essay on the changes in America made possible by the car (theme of mobility)

FOCUS QUESTION: How do the arts help us celebrate?

ENCOUNTER

- **Attend a Native American powwow**
- Invite an elder to talk to students about his/her culture
- Read about Native American history and culture

LEARN

Perceive and Analyze

- Demonstrate appropriate audience behavior while watching powwow
- Describe the action and movement elements in powwow dances, using the Native American vocabulary of dance
- Identify the structures and forms in the tradition of Native American dance
- Identify and describe the elements of Native American music and explain how these elements make the work unique, interesting, and expressive

CREATE

- Keep a journal and a sketchbook with entries on Native American culture, lifestyle, and art

ENCOUNTER

LEARN

Communicate

- Use the writing process to generate ideas for the brochure, draft it, and revise it over time, evaluating what is gained and lost in revision
- Consider the audience and purpose of the brochure to guide the selection of detail, language, and organization
- Demonstrate basic dance steps, positions and patterns in a Native American dance
- Improvise to invent movement and to solve movement problems
- Use improvisation to generate movement for choreography and revise over time, evaluating what is lost and gained in revision
- Compose and present short musical compositions demonstrating an understanding of the characteristics of Native American music
- Demonstrate knowledge of Native American art and culture through selection of subject, media, and techniques
- Select and use media, techniques, and organizational principles to achieve intended purpose

CREATE

- Create **a brochure on the powwow,** providing written descriptions of the traditions and explanations of the culture the powwow reflects
- Choreograph and present **a group dance** based on the powwow style
- Create **a dance motif** expressing a personal celebration
- Experiment with vocal or instrumental sounds to create **a musical performance** reflective of the powwow experience
- Use natural elements to produce **a piece of clothing or jewelry** inspired by the dancers' costumes and expressing something about oneself
- **Sculpt a Native American dancer**

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ENCOUNTER	LEARN	CREATE
	Connect Cultures and Other Content Areas	
	• Describe the cultural context of the powwow	
	• Describe the roles of the musician and dancer in the powwow	
Recall . . .	• Describe the function and explore the meaning of specific art objects within Native American culture	
• Native American powwow	• Analyze how factors of time and place influence visual characteristics that give meaning and value to a work of art	
• Elder's talk		
• Readings on Native American history and culture	• Compare the characteristics of celebrations in Native American culture with those of other cultures	
	• Explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in various Native American arts	
	• Explain ways in which an understanding of Native American history and religion adds to appreciation of the powwow	

ENCOUNTER	LEARN	CREATE
	Interact and Reflect	**Review . . .**
	• Demonstrate the ability to work cooperatively in a small group during the choreographic process	• The journal and sketchbook
	• Evaluate the skill, originality, variety, and visual/emotional impact of dances	• The brochure on the powwow
	• Develop criteria appropriate to the syle of the music to evaluate its quality and effectiveness	• Sculpture of Native American dancer
	• Use aesthetic criteria to evaluate others' performances and offer constructive suggestions for improvement	• The musical performance reflecting the powwow experience
	• Formulate and answer questions about how works of art communicate meaning	• The piece of clothing or jewelry inspired by the dancers' costumes
Recall . . .	• Justify interpretations and artistic decisions	• The group dance based on the powwow
• Native American powwow	• Explain responses to works as a whole, as well as to specific parts of a work, citing detail to clarify explanation	
• Elder's talk	• Analyze the effect of one's own cultural experiences on artistic work	
• Readings on Native American history and culture	• Reflect upon personal progress and growth during study of celebrations	

EXPANDING LANGUAGE ARTS EXPERIENCES IN THE CURRICULUM CYCLE

Powwow

The listings under "Encounter," "Learn," and "Create" in the model curriculum cycle emphasize skills and knowledge associated with aesthetic literacy. Aesthetic literacy, in turn, depends on and develops these intermediate-level language arts skills:

- The reading skills of word attack strategies, comprehension, and literary analysis
- The listening skills of attending, distinguishing, responding, remembering, and evaluating
- The speaking skills of verbal and nonverbal strategies, delivery, and audience awareness
- The writing skills of organizing, developing, and revising ideas, as well as observing the conventions of language and form

Although not always part of the encountered or created works in the curriculum cycle, formal and informal language arts activities are implied by the entries in the "Learn" column, particularly formal and informal talking and writing. Discussion and written responses not only develop students' oral and written language skills, but also allow teachers to assess specific skills and knowledge, especially in the areas of "Connect Cultures and Other Content Areas" and "Interact and Reflect."

Below are further suggestions for using the curriculum cycle to develop language arts skills:

Reading

- Read books about powwows and Native American culture
- Read articles in newspapers, such as *Indian Country*, reporting on results of dance contests

Listening

- Interview dancers and family members about experiences at powwows
- Listen to the master of ceremonies at a powwow and analyze the effect of his/her remarks

Speaking

- Report information from research and interviews to peers.
- Prepare and participate in a panel debate on the importance of cultural celebrations

Writing

- Summarize interview and research results in writing.
- Write a letter inviting a guest speaker to the class.
- Write a review of a particular dance, comparing the dancers' skills and costumes
- Describe the regalia seen at a powwow, using poetry or prose

Media

- Prepare a slide show or hypercard stack on the powwow
- Using desktop publishing, prepare a flyer advertising a powwow

NATIVE AMERICAN POWWOW AS AESTHETIC ENCOUNTER

The Native American culture is strongly intertwined in Montana culture. The seven reservations in Montana, as well as the off-reservation urban centers of Native American population, offer a wealth and variety of Native American cultural experiences for Montana students. The powwow or Native American dance event is a richly colorful example of one type of cultural experience that is available to Montana students at locations across the state and at various times during the year. Attendance at a powwow can be an educational, as well as aesthetic, experience for Montanans of any age.

As with any educational experience, attendance at a powwow should be preceded with adequate preparation and followed with adequate student discussion and performance in order for maximum learning to occur.

Prior to the event, the Native American culture should be examined sufficiently so that students will recognize designated elements and aspects when they attend the powwow. Concentrate on the music, the dancing, the clothing, or the history to prepare students. Ask questions to focus students' attention. For example, if music is the focus, ask such questions as:

1) is the beat steady or irregular?
2) is the tempo fast or slow, constant or changing?
3) what instruments are used and how are they played?
4) how do singers use their voices?
5) what words or sounds do the singers use?
6) what patterns or form are recognizable?
7) how is the music similar to or different from other types of music?

A dance focus could concentrate on the various types of dances, different steps used by dancers, ways that dancers use their bodies for expression, the relation between dances and animals, the physical space used for the dance, ritual elements of dance specific to the particular culture, and so on. If the focus is visual effects, ask similar questions. A primary resource for such preparation would be a Native American dancer or musician who could speak to students and demonstrate what he speaks about--a mini powwow in preparation for the larger event.

Activities at the powwow could include taking still and video pictures of dancers, making audio or video recordings of the music, interviewing dancers, participating in dances where appropriate, keeping a journal to record experiences and reactions, sketching the setting and the participants, and observing as many details of the experience as possible.

Following the powwow, students can reflect on the experience, discuss it with classmates and teachers, create works of arts within a single discipline or combining several disciplines. Products created should either imitate the styles witnessed at the powwow, display an impression or reaction to the powwow experience, or involve a style in a new direction that demonstrates a connection with similar works from other cultures. Another appropriate follow-up activity might be a guest expert who could lead the students in singing, dancing or creating part of a dance outfit.

Follow up could easily lead to further study of Indian culture, and that study could take a variety of directions. What is the history of the powwow? What is the connection with the Sun Dance? What is the holistic relation between singing and dancing and other aspects of the Indian way of life? What connections are there between Indian culture and the rest of Montana culture?

FOCUS QUESTIONS: What did the Greeks give to us? How do the arts express their culture?

ENCOUNTER

- Read **Greek myths and legends**
- View **Joseph Campbell's** ***Hero with 1,000 Faces***
- View **pictures of Greek architecture and art objects**
- Experience **"Starlab"** (constellations and the pictures of the gods)

LEARN

Perceive and Analyze

- Identify character, setting, plot, and message in myths and legends
- Identify and compare similar characters and situations from myths and legends in other cultures
- Explain the basic characteristics of the sculpture and architecture of ancient Greece
- Summarize Pythagoras' theory of musical harmony
- Identify the various reasons for the arts of ancient Greece

Communicate

- Construct designs to communicate locale and mood, using visual and sound elements
- Create characters, environments and actions that retell a myth or legend with tension and suspense
- Invent character behavior based on observations of how people interact with each other and respond to situations

CREATE

To produce a Greek celebration, complete with dramatic, musical, and athletic performances, a feast, and awards ...

- Set up **an open-air theatre** and make **authentic Greek masks** for performances
- Script, cast, and perform a **dramatic re-enactment of a myth or legend**

ENCOUNTER

LEARN

Communicate(Continued)

- Create and sustain characters and interact with other invented characters in dramatized legend or myth
- Demonstrate an understanding of harmonic relationships and monophonic melody
- Play music expressively from memory, using dynamics, phrasing, and interpretation
- Demonstrate concentration and focus in performing movement skills
- Perform basic movement skills, such as creating shapes and pathways, with confidence and competence
- Improvise to discover and invent movement and to solve movement problems
- Memorize movement sequences and reproduce them accurately
- Select subject matter, symbols, and themes for visual artworks that demonstrate a knowledge of the culture of ancient Greece
- Select and use media, techniques and organizational principles to achieve purposes in the visual arts

CREATE

- Compose and perform **a monophonic melody** based on Pythagoras
- Choreograph **movements in slow motion** based on Olympic games
- Produce a contemporary celebration based on the meanings and purposes of Greek celebrations
- Construct **a Greek temple** and give tours to festival guests
- Create **clay medallions** for awards

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ENCOUNTER

Recall ...

- Greek myths and legends
- Joseph Campbell's *Hero with 1,000 Faces*
- Greek architecture, sculpture and utilitarian objects
- "Starlab"

LEARN

Connect Cultures and Other Content Areas

- Compare Greek legends with Biblical and Native American legends, noting similarities and differences in the heroes and the challenges the heroes face
- Analyze how different art forms transform the Greek ideals into art
- Describe the roles of musicians, writers, athletes, actors, and visual artists in ancient Greece
- Identify connections between Greek sculpture and architecture and such disciplines as math and science
- Relate architecture, sculpture, myths, legends, and celebrations to Greek culture
- Explain how the wants and needs of people in ancient Greek society are similar and different to our own
- Explain, citing specific examples, how the culture of ancient Greece has influenced American culture
- Analyze how the history and geography of ancient Greece influenced the culture

CREATE

- Find a "new" constellation, name it, and write a legend about it.

Relive the Greek celebration ...

- The open-air theatre
- The authentic Greek masks for performances
- The dramatic re-enactments of Greek myths or legends
- The monophonic melody based on Pythagoras
- The choreography based on Olympic games
- The Greek temple
- The clay awards medallions

ENCOUNTER

Remember ...

- Greek myths and legends
- Joseph Campbell's *Hero with 1,000 Faces*
- Greek architecture, sculpture and utilitarian objects
- "Starlab"

LEARN

Interact and Reflect

- Demonstrate the ability to work in a group to plan and create safe and effective performance spaces, to organize materials and ideas, and to perform the variety of tasks required for the Greek celebration
- Analyze the collaborative processes involved in the Greek celebration and suggest ways that planning, rehearsing, and presenting could be improved
- Respond to encountered and created works by asking questions, following directions, and giving feedback in constructive ways
- Articulate the reasons for artisitic decisions, explaining what is gained and lost in revision
- Develop and use aesthetic criteria appropriate to the style and purpose of the musical, literary, visual or performing art
- Identify and explain the functions and interactions of performing arts and the role the audience plays in the performance
- Analyze the social meanings of Greek drama and Olympics
- Explain the knowledge and skills needed for each of the creations in this cycle

CREATE

Review the Greek celebration ...

- The open-air theatre
- The authentic Greek masks for performances
- The dramatic re-enactments of Greek myths or legends
- The monophonic melody based on Pythagoras
- The choreography based on Olympic games
- The Greek temple
- The clay awards medallions

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FOCUS QUESTIONS: Why do people "fall in love"? How do customs aid and hinder courtship?

ENCOUNTER

- **Listen to such love ballads from the '50s and '60s as "Last Kiss," "Patches," and "Down in the Boondocks"**
- **Read such poetry about love as "Barbara Allen," "The Highwayman," "Lochinvar," "The Skeleton in Armor," "Annabelle Lee" and "Rain" (Richard Brautigan)**
- **View paintings of couples, like Tiepolo's "An Allegory with Venus and Time," Van Eyck's "The Arnolfini Marriage," Wright of Derby's "Mr. and Mrs. Coltman," Gainsborough's "The Morning Walk" and Watteau's "The Scale of Love"**

LEARN

Perceive and Analyze

- Identify simple musical and poetic forms and the elements that typify those forms
- Identify and explain the intention of the poet or musician, and explore how that intention influenced the methods used
- Compare and contrast two poems, two songs, or a song and a poem in terms of structure, expressive devices, and message
- Articulate the messages in a poem or song about why and how people conduct courtships, citing details from the work
- Identify and describe the media, techniques, and processes used in a particular work of visual art
- Explain the view of courtship conveyed by a work of visual art, citing details from the work

CREATE

ENCOUNTER

LEARN

Communicate

- Demonstrate an understanding of how to use media, techniques and processes in the visual arts to create meaning
- Apply media, techniques and process in the visual arts with the skill and sensitivity to achieve the intended effect
- Perform technical skills in movement with artistic expression, demonstrating clarity, musicality, and stylistic nuance
- Use improvisation to generate movements for choreography and revise over time, explaining what is gained and lost in revision
- Demonstrate creativity in using the elements and forms of music and language for expressive effect
- Sing or play music expressively, using dynamics, phrasing, and interpretation well
- Use the writing process to generate ideas for writing and to revise writing over time, evaluating what is gained and lost in revision
- Create dramatic characters and actions that convey story and meaning to an audience
- Interact as credible, interesting invented characters, demonstrating an awareness of human behavior and motivation
- Use visual and sound sources to create an environment which supports the text

CREATE

- **Illustrate** one of the poems
- **Paint an abstraction** of flirting
- Create and perform **a dance duet** expressing an idea about flirting, courtship, or romantic love
- **Set one of the poems to music**
- Write **a poem** expressing an idea about courtship or love
- Pantomime a first date/kiss/love at first sight
- Create and perform **a dramatic scene** centering on a conflict in courtship

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ENCOUNTER

Remember ...

- Love ballads from the '50s and '60s
- Poetry about love
- Paintings of couples

LEARN

Connect Cultures and Other Content Areas

- Compare how similar themes are treated in music, poetry, and paintings from various cultures and historical periods
- Classify music, poetry, and paintings by style, historical period, or culture
- Identify and compare the lives, works, and influence of the artists, musicians, and poets
- Analyze how different art forms transform similar events, scenes, emotions or ideas into works of art
- Describe the function of each work in its culture
- Explain how notions about love and courtship reflected in the arts relate to culture
- Contrast contemporary views of love and courtship with those reflected in the works
- Research the cultural and symbolic clues in the works and use new knowledge for a deeper understanding

CREATE

- Research animal courtship and write a poem, short story, or script related to the lifelong relationships between wolves, doves, swans, etc.

ENCOUNTER

LEARN

Interact and Reflect

- Collaborate to improvise, evaluate and refine dances and performances
- Justify interpretations and artistic decisions to peers
- Experiment with multiple solutions to an artistic problem, evaluating what is lost and gained with each alternative
- Engage in discussion to clarify thoughts, explore issues, feelings, and experiences; and extend understanding
- Give feedback to peers clearly and constructively, citing specific details and offering alternatives
- Express responses to and personal preferences in each work as a whole, as well as specific aspects of the work
- Establish a set of specific aesthetic criteria and apply it to evaluate own work and work of others

CREATE

Re-examine ...

- The illustrated poem
- The abstract painting
- The dance duet
- The poem set to music
- The poem
- The pantomime
- The dramatic scene

Assessment for Courtship Curriculum Cycle

Competency Areas: COMMUNICATING and CONNECTING

Content Standards:
Determine audience and purpose
Convey meaning and expression through the arts
Purposefully select images, form and techniques
Integrate experiences to generate new work
Learn processes of selection, practice, revision

Selected Achievement Standards:

- Demonstrate creativity in using the elements of language for expressive effect
- Select and use organizational principles and functions to solve specific literary arts problems

Task: Write a poem using the subject of nature to express an idea about human relationships

Evaluation Criteria:

Level One	The student uses the conventions, rhythms, and imagery of language in a highly creative and imaginative way. The student organizes images and words to capture the reader's attention and impact the reader's thoughts. The poem is clear, focused, and interesting. Relevant details enrich the images. The poem demonstrates an understanding of and reaction to several of the aesthetic encounters experienced by the student.
Level Two	The student uses the conventions, rhythms, and imagery of language. The student uses organizational principles of beginning, middle, and end. The poem is pleasing to the reader, but not compelling. The poem is interesting. Details suggest images. The poem reflects some aspects of the aesthetic encounters experienced by the student.
Level Three	The student makes significant errors in conventions. Rhythm and imagery are rare. Some reorganization of the poem would improve its effect. The poem is flat, lifeless, and indifferent to the reader. Part of the poem is unclear and the work needs additional details. The poem has no references to the class encounters.
Level Four	The student demonstrates a lack of awareness or understanding of conventions, rhythm, and imagery. No organizational pattern is evident in the poem. The poem is too short or too unclear to interest a reader. The poem has no references to the encounters, or demonstrates misconceptions.

EXPANDING LANGUAGE ARTS EXPERIENCES IN THE CURRICULUM CYCLE
Courtship

The listings under "Encounter," "Learn," and "Create" in the model curriculum cycle emphasize skills and knowledge associated with aesthetic literacy. Aesthetic literacy, in turn, depends on and develops these intermediate-level language arts skills:

- The reading skills of word attack strategies, comprehension, and literary analysis
- The listening skills of attending, distinguishing, responding, remembering, and evaluating
- The speaking skills of verbal and nonverbal strategies, delivery, and audience awareness
- The writing skills of organizing, developing, and revising ideas, as well as observing the conventions of language and form

Although not always part of the encountered or created works in the curriculum cycle, formal and informal language arts activities are implied by the entries in the "Learn" column, particularly formal and informal talking and writing. Discussion and written responses not only develop students' oral and written language skills, but also allow teachers to assess specific skills and knowledge, especially in the areas of "Connect Cultures and Other Content Areas" and "Interact and Reflect."

Below are further suggestions for using the curriculum cycle to develop language arts skills:

Reading

- Research further information about the encounters. For instance, consult reference and periodical sources to learn more about courtship rituals in various cultures. Or read about the authors and artists of the encountered works.
- Read other romantic ballads recommended by your teacher.

Listening

- Listen to invited guests speak about their own cultural traditions of courtship.
- Interview an adult and record his/her memories of courtship.

Speaking

- Report information from research and interviews to peers.

Writing

- Summarize interview and research results in writing.
- Contrast two different courtship rituals in formally organized writing.

Media

- Examine the ways print and nonprint media create/reflect contemporary ideas about courtship.

FOCUS QUESTIONS: Why do people suffer? How does suffering shape them?

ENCOUNTER

- Read *The Diary of Anne Frank*, *Black Elk Speaks* (Neihardt), or *Chain of Fire* (Naidoo)
- View Bruegel's "The Fall of Icarus" and read Auden's "Musee des Beaux Arts."
- View Picasso's "Guernica" and Michelangelo's "Pieta"
- View film footage and/or photographs of the Holocaust and Hiroshima
- Listen to Black spirituals
- Listen to Paul Simon's "The Cool, Cool River" from *Rhythm of the Saints*.

LEARN

Perceive and Analyze

- Identify and describe the elements in nonfiction that make it a powerful form of expression
- Draw conclusions about the causes and effects of suffering and support them with specific references to the texts
- Explain the meanings of particular artworks by examining how and why they were created
- Identify and describe the media, organizational principles and processes used in visual art, including photography/ cinematography
- Identify and describe how the media portray minorities or people of color today
- Identify musical forms and describe musical styles, using the vocabulary of music
- Describe the use of elements and principles in Black spirituals
- Draw conclusions about the causes and effects of suffering and support them with specific references to the spirituals

CREATE

- Keep a **journal and a sketchbook** with entries on the theme of suffering and the works encountered

ENCOUNTER

LEARN

Communicate

- Create and sustain characters, environments, and actions that convey story and meaning to an audience
- Apply technical knowledge and skills to create safe and functional scenery, properties, lighting, sound, costumes, and makeup
- Implement effective plans for stage management and promotion
- Use research to evaluate the validity and practicality of dramatic choices
- Adapt writing to audience and purpose, selecting and presenting details clearly and observing the conventions of language
- Persuade effectively, using facts and reasoning to make clear, relevant points
- Perform harmonic accompaniments, embellishments and variations in a consistent style, meter, and tonality
- Blend, match, or contrast voices in expressive musical performances
- Apply choreographic principles and processes to transfer a musical pattern to the kinesthetic
- Concentrate and focus to perform movement skills with confidence and competence

CREATE

- Produce and present *"The Diary of Anne Frank"*
- Research a social issue or community problem to create a mural exploring the issue
- Prepare **promotional materials** for the performance, including news articles, print and nonprint advertisements, and the program
- Research a social issue involving human suffering and write **a persuasive letter** to someone in a position to do something about it
- Perform **a selection of Black spirituals**
- Create **a movement** to accompany a student-selected piece of classical music, such as Samuel Barber's "Adagio for Strings"

ENCOUNTER

Review ...

- *The Diary of Anne Frank* and *Black Elk Speaks*, by Neihardt
- Picasso's "Guernica" and Michelangelo's "Pieta"
- Film footage and/or photographs of the Holocaust and Hiroshima
- Black spirituals

LEARN

Communicate(Continued)

- Use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics in visual art
- Use media, techniques, organizational principles, and functions of art to achieve intended purpose

ConnectCulturesandOtherContentAreas

- Compare how the theme of suffering is treated in the works encountered
- Analyze the relationships of works to one another in terms of characteristics, purposes, and historical contexts
- Analyze the emotional and social impacts of the encountered works of art and literature
- Construct social meanings from the works encountered
- Connect the subjects of encountered works to related historical accounts and compare the causes and effects of suffering indicated by each
- Compare and contrast the art forms in terms of their ability to communicate ideas and experiences

CREATE

- Create **a symbolic peace monument** or piece of sculpture which expresses an idea about suffering

ENCOUNTER

LEARN

Interact and Reflect

- Collaborate with directors, designers, and actors to develop a coherent, smooth production
- Demonstrate the ability to work cooperatively in the choreographic and rehearsal processes
- Analyze the collaborative processes and suggest ways that planning, performing, and critiquing could be improved
- Analyze various interpretations of works of art as a means of understanding and evaluating them
- Evaluate a work of art or performance by comparing it to exemplary models
- Express personal responses to the work as a whole, as well as to specific parts of the encountered or created work
- Compare the ideas and experiences in the encountered works with one's own observations, ideas, and experiences

CREATE

Review ...

- The play
- The persuasive letter
- The choral performance
- The choreographed movement
- The monument or sculpture

EXPANDING LANGUAGE ARTS EXPERIENCES IN THE CURRICULUM CYCLE
Suffering

The listings under "Encounter," "Learn," and "Create" in the model curriculum cycle emphasize skills and knowledge associated with aesthetic literacy. Aesthetic literacy, in turn, depends on and develops these intermediate-level language arts skills:

- The reading skills of word attack strategies, comprehension, and literary analysis
- The listening skills of attending, distinguishing, responding, remembering, and evaluating
- The speaking skills of verbal and nonverbal strategies, delivery, and audience awareness
- The writing skills of organizing, developing, and revising ideas, as well as observing the conventions of language and form

Although not always part of the encountered or created works in the curriculum cycle, formal and informal language arts activities are implied by the entries in the "Learn" column, particularly formal and informal talking and writing. Discussion and written responses not only develop students' oral and written language skills, but also allow teachers to assess specific skills and knowledge, especially in the areas of "Connect Cultures and Other Content Areas" and "Interact and Reflect."

Below are further suggestions for using the curriculum cycle to develop language arts skills:

Reading

- Research further information about the encounters or about key figures and authors in the encounters.
- Read news magazine articles about the suffering around the world.

Listening

- Listen to an elder give an oral history of a battle from the Indian wars.
- Interview an adult whose ancestors experienced persecution as part of a government policy, either in America or elsewhere.

Speaking

- Report information from research and interviews to peers.
- Participate in formal and informal discussions on the history of persecution, its causes, effects, and solutions for individuals and for societies.
- Stage a debate between those who believe that famine is a way to control the world's population and that solving solving world hunger is humankind's responsibility

Writing

- Summarize interview and research results in writing.
- Write a letter protesting some form of persecution.
- Write a comparison of the way suffering is portrayed in two different works.

Media

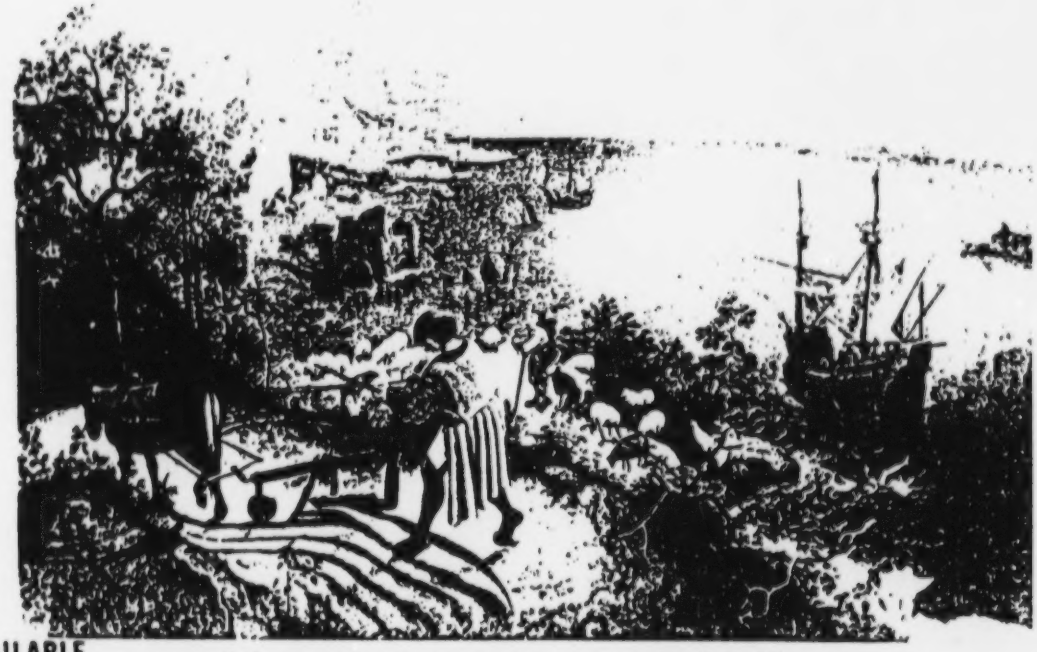
- Log a week's worth o newscasts, counting instances of suffering versus joy
- Create a multimedia presentation on the theme of suffering.

Musèe des Beaux Arts

by W. H. Auden

About suffering they were never wrong,
The Old Masters: how well they understood
Its human position; how it takes place
While someone else is eating or opening a window or just
walking dully along;
How, when the aged are reverently, passionately waiting
For the miraculous birth, there always must be
Children who did not specially want it to happen, skating
On a pond at the edge of the wood.
They never forgot
That even the dreadful martyrdom must run its course;
Anyhow in a corner, some untidy spot
Where the dogs go on with their doggy life and the
torturer's horse
Scratches its innocent behind on a tree.

In Brueghel's *Icarus*, for instance: how everything turns away
Quite leisurely from the disaster: the ploughman may
Have heard the splash, the foresaken cry,
But for him it was not an important failure: the sun shone
As it had to on the white legs disappearing into the green
Water; and the expensive delicate ship that must have seen
Something amazing, a boy falling out of the sky,
Had somewhere to get to and sailed calmly on.



3.13 PIETER BRUEGEL THE ELDER, *The Fall of Icarus*

BEST COPY AVAILABLE

FOCUS QUESTIONS: What makes things humorous? How do the arts amuse?

ENCOUNTER

- **View Rube Goldberg drawings and survey cartooning, from the early newspapers to contemporary media**
- **Watch humorous clips from a survey of comedic films, including the silent era, screwball comedy, and such contemporary comedies as League of One's Own and Roxanne**
- **Listen to a variety of music with comic effects, such as Spike Jones' "Cocktails for Two" and song parodies of various eras**
- **Read the light verse of such poets as Ogden Nash and Shel Silverstein and read excerpts from Mad Magazine**

LEARN

Perceive and Analyze

- Identify and explain the intention of the artist, and explore how that intention influenced the artist's subjects and methods
- Describe the elements, structures, and forms of cartooning, citing specific examples in a particular work
- Identify the characteristic elements of humor in a variety of comedy types
- Analyze dialogue and acting to discover, articulate and support the sources of humor in a cinematic work
- Listen responsively, matching audience behavior to the context and style of music
- Analyze and describe the elements of a particular musical work that make it unique, interesting, and expressive
- Identify and explain the sources of humor in literary works, focusing on character, situation, and language devices
- Analyze the interplay of the expected and the unexpected in humor

CREATE

ENCOUNTER

LEARN

Communicate

- Select and use subjects, media, and techniques which demonstrate an understanding of cartooning
- Apply media, techniques, and processes in the visual arts with the skill to achieve the intended effect
- Adapt writing to audience and purpose, selecting and presenting detail effectively and observing the conventions of the writing form
- Demonstrate an understanding of literary devices and situations which contribute to a humorous effect
- Improvise and refine dialogue and gesture to create comic characters and events
- Create characters, action, and environments which demonstrate an understanding of comedy
- Adapt music creatively, demonstrating creativity in using musical elements for comic effect
- Sing or perform from memory, on pitch, in rhythm, and with breath control

CREATE

- Publish a student humor magazine containing
  - Cartoons
  - Light verse and parodies
- Create and perform **a comic scene**
- Create and perform **a parody** of a song or a musical composition with comic effects

ENCOUNTER

Review ...

- Drawings and cartoons
- The survey of comedic films
- Music with comic effects
- Humorous writing, both prose and poetry

LEARN

Connect Cultures and Other Content Areas

- Explain similarities and differences in the ways the arts create humor
- Compare how the theme of humor is treated in the encountered works
- Describe the cultural and historical context of humor in a particular work of art
- Trade the tradition of humor in film and cartooning
- Draw and defend conclusions about a society based on what it finds humorous

CREATE

ENCOUNTER

LEARN

Interact and Reflect

- Collaborate effectively in the planning, rehearsing and production/publication processes
- Explain interpretations and artistic choices to peers
- Communicate personal perceptions clearly and constructively, citing details and offering suggestions
- Analyze the collaborative process and suggest ways that planning, rehearsing and producing/ presenting could be improved
- Examine various interpretations of a work of art, literature, or performance as a means of understanding and evaluating it
- Establish a set of informed criteria and use it to evaluate the effectiveness of works of visual art, literature, and performances
- Examine the sources and effects of humor in life and in art

CREATE

- The student publication featuring cartoons, light verse, and parodies
- The comic scene
- The musical performance

EXTENDING THE THEME CYCLE TO EMPHASIZE BASIC SKILLS
What's So Funny?

The listings under "Encounter," "Learn," and "Create" in the model curriculum cycle emphasize skills and knowledge associated with aesthetic literacy. Aesthetic literacy, in turn, depends on and develops these intermediate-level language arts skills:

- The reading skills of word attack strategies, comprehension, and literary analysis
- The listening skills of attending, distinguishing, responding, remembering, and evaluating
- The speaking skills of verbal and nonverbal strategies, delivery, and audience awareness
- The writing skills of organizing, developing, and revising ideas, as well as observing the conventions of language and form

Although not always part of the encountered or created works in the curriculum cycle, formal and informal language arts activities are implied by the entries in the "Learn" column, particularly formal and informal talking and writing. Discussion and written responses not only develop students' oral and written language skills, but also allow teachers to assess specific skills and knowledge, especially in the areas of "Connect Cultures and Other Content Areas" and "Interact and Reflect."

Below are further suggestions for using the curriculum cycle to develop language arts skills:

Reading

- Research further information about the encounters. For instance, consult reference and periodical sources to learn more about comedy in film, the history of cartooning, Spike Jones, Rube Goldberg, Ogden Nash, and Shel Silverstein.
- Read other light verse and humorous short stories suggested by your teacher.

Listening

- Listen to recordings of contemporary and past comic radio programs.
- Listen to recordings of such contemporary humorists as Garrison Keillor, Bill Cosby and Bob Newhart.
- Interview classmates and family members on what they find funny.

Speaking

- Report information from research and interviews to peers.
- Participate in formal and informal discussions on the types of humor, the history or comedy, and the causes and effects of humor.

Writing

- Summarize interview and research results in writing.
- Write a critique of the use of humor in a particular film.
- Write a short history of one form of humor or humor in one arts discipline.

Media

- Use the computer in the writing process.
- Tape record interviews.
- Create a hypercard stack on a comic actor, musician, or performer.
- View additional comedy film clips.

FOCUS QUESTION: When does film become art?

ENCOUNTER

- **View videotape series, "The American Cinema," by PBS and the Annenburg Foundation**
- **View at least one of the following films:**
  - **Hook**
  - **Awakenings**
  - **The Sting**
  - **On the Waterfront**
  - **Tootsie**

View a Hollywood classic like *Citizen Kane* or *Casablanca*

View three films from the Western genre, such as *She Wore a Yellow Ribbon, High Noon,* and *Butch Cassidy and the Sundance Kid*

LEARN

Perceive and Analyze

- Use the language of film to identify and describe such cinematic devices as framing, camera movement, sound, and lighting; and such cinematic structures as shot, scene, and sequence
- Demonstrate the ability to perceive and remember film events by describing in detail significant events in an encountered film
- Describe the functions, uses, and interrelated nature of design and technical elements (e.g., scenery, lighting, sound, costume, make-up)
- Analyze the physical, emotional, and social dimensions of characters
- Articulate and support the meanings found in the encountered films
- Identify the conventions of classic Hollywood film-making
- Identify the plot, scene, and character conventions of a well-known film genre and summarize its evolution over time
- Identify and describe various genres in film

CREATE

- **Keep a journal and a sketchbook** with responses to the encountered films

ENCOUNTER

LEARN

Communicate

- Demonstrate an understanding of film criticism
- Adapt language and style to audience and purpose, select and present detail to convey a clear message, and demonstrate control of the conventions of English and journalism
- Use knowledge of cinematic elements and structures to construct scenes and write scripts
- Use storyboards to plan scenes shot by shot in words and pictures
- Use the writing process to generate ideas for scripts and dialogue and to refine scripts over time, evaluating what is gained and lost in revision
- Create and sustain credible characters and action
- Select and/or compose musical scores which support the script
- Develop sets that convey environments which clearly support the script
- Apply technical knowledge and skills to camera work which is expressive and interesting
- Edit the film to ensure continuity and coherence

CREATE

- Write reviews of current films and videotapes for the local/school newspaper
- Use knowledge of film elements and structures **to create an original script and film a scene**
- Create **a documentary** exploring some aspect of life in your school or community

ENCOUNTER

- **Read and view an adapted literary work such as *To Kill a Mockingbird, Hamlet,* or *The Outsiders***
- **View a variety of television advertisements**
- **Attend a news event and view its coverage on local news**

Remember ...

- The videotape series, "The American Cinema," by PBS and the Annenburg Foundation
- The encountered films including the survey of the Western genre, the Hollywood classic, and the literary adaptation

LEARN

Connect Cultures and Other Content Areas

- Compare a literary work with its film version, analyzing what is gained and lost in adaptation
- Identify, describe, and effectively use the elements of film for persuasion
- Examine the advantages and disadvantages of televised coverage of actual events
- Compare the interpretive and expressive natures of film with those of other art forms
- Explore the impacts of music, dance, theater, and literature on the encountered films
- Classify a particular film by era on the basis of its subject matter, cinematic devices, and use of technology
- Compare a film of a particular genre with others of its genre on the basis of its idea development, use of generic devices, and cultural influences
- Examine the interplay between society and popular culture, particularly film, television, and advertising
- Use content analysis to describe the messages in a film about the roles of a particular group or the significance of a particular issue

CREATE

- Use advertising techniques to produce a **public service announcement, "infomercial," or political advertisement** espousing a personal view on a social issue

ENCOUNTER

Review ...

- The videotape series, "The American Cinema," by PBS and the Annenburg Foundation
- The encountered films, including the survey of the Western genre, the Hollywood classic, and the literary adaptation

LEARN

Connect...(Continued)

- Explain how technology enhances film
- Summarize the economic structure of the film and video industries
- Describe the roles of the variety of people involved in film-making
- Identify significant film artists, citing representative work and explaining why they are significant

Interact and Reflect

- Collaborate effectively with writers, actors, directors, and technicians in film production
- Communicate personal perceptions clearly and constructively
- Use audience and personal responses to aspects of screenplays and filmwork as part of the revision process
- Examine various interpretations of films as a means of understanding and evaluating them
- Explain how knowledge of film history and devices, combined with personal experience, influence interpretation
- Establish and apply a set of informed criteria to evaluate films

CREATE

Recall ...

- The original script and filmed scene
- The documentary exploring some aspect of life in your school or community
- The persuasive advertisement/ announcement

FOCUS QUESTIONS: How does one be true to self? At what price?

ENCOUNTER

- Study **advertising** as a portrait of the individual, focusing on the accuracy or inaccuracy of the image
- View **self-portraits** of such visual artists as Van Gogh, Brueghel, Rembrandt, and Durer, and research their lives
- Read about the search for self in Joyce's **A Portrait of the Artist as a Young Man**, Hesse's **Siddhartha,** and Khalo's "Belle of Amherst"
- View dramatic portraiture in **Raphael Christie's Charlie Russell yarns** and **Hal Holbrook's Mark Twain**
- Listen to the **musical themes** for characters in the soundtracks from **Star Wars** and "Peter and the Wolf"
- Read about visions quests in excerpts from Welch's **Fool's Crow,** Neihart's **Black Elk Speaks,** Plenty Coups, and Joseph Campbell

LEARN

Perceive and Analyze

- Describe the elements of a given visual, literary, or musical work of art and analyze what makes it unique, interesting, and expressive
- Identify and explain the intention of the author, performer, artist, photographer, or musician and explore how that intention influenced her/his methods
- Compare and contrast literary and visual artworks in terms of their subject, form, and methods
- Identify the structures and forms of literary works and explain how they contribute to meaning
- Identify and explain devices used to provide unity and variety or tension and release in a musical work
- Analyze the physical, emotional, and social dimensions of the characters in the self-portraits studied
- Demonstrate insight into the artists' self-concepts, citing details from their works to support interpretations

CREATE

- Keep a journal and a sketchbook with entries on selfhood, portraiture, and the encountered works

ENCOUNTER

LEARN

Communicate

- Choose a subject, form, and tone to achieve intended effect in essay and soliloquy
- Use the writing process to generate ideas and revise drafts over time, evaluating what is gained and lost in revision
- Apply language skills with skill and sensitivity in the essay and soliloquy
- Create and sustain authentic character and situation in mime
- Apply media, techniques and process in the visual arts with the skill and sensitivity to achieve the intended effect
- Select and use organizational principles and functions to solve specific visual arts problems
- Perform technical skills in movement, demonstrating clarity, musicality, and stylistic nuance
- Create dance movements that successfully communicate an idea, situation, or feeling
- Improvise and adapt melodies, demonstrating creativity in using the elements of music for expressive effect
- Sing or play music expressively, using dynamics, phrasing and interpretation effectively

CREATE

- Write **a personal essay** exploring a formative experience
- Write and perform **a personal soliloquy**
- Use puppets for role playing
- Create and perform **a mime** of a significant personal experience or trait
- **Sculpt personal masks**
- **Paint a self-portrait**
- Create **a collage** to represent self
- **Choreograph an expression of self** to an instrumental song
- **Compose or adapt a melody** as a personal theme
- Perform **a musical selection** that represents a personal trait or experience

ENCOUNTER

Recall . . .

- Advertising images
- The self-portraits of Van Gogh, Brueghel, Rembrandt, and Durer
- Joyce's **A Portrait of the Artist as a Young Man**, Hesse's **Siddhartha,** and Khalo's "Belle of Amherst"
- Dramatic portraitures
- The musical themes for characters in **Star Wars** and "Peter and the Wolf"
- Visions quests

LEARN

Connect Cultures and Other Content Areas

- Compare and contrast the self-concept of an artist, author, or musician with her/his public or historical image
- Analyze the pressures of society on the individual and compare how the encountered individuals responded to these pressures
- Classify a particular artist's self-portrait by genre or style and by historical period or culture
- Compare how the theme of self-concept is treated in works from various media, cultures, and historical periods
- Identify and compare the lives, works, and influence of artists in various cultures and historical periods
- Explain ways in which an understanding of subjects like advertising and history enrich one's understanding of works of art

Interact and Reflect

- Construct social meanings from the works encountered and relate these to current personal, social, and political issues
- Express responses to and personal preferences in the work as a whole, as well as specific aspects of the works encountered

CREATE

ENCOUNTER

Revisit . . .

- Advertising images
- The self-portraits of Van Gogh, Brueghel, Rembrandt, and Durer
- Joyce's **A Portrait of the Artist as a Young Man**, Hesse's **Siddhartha,** and Khalo's "Belle of Amherst"
- Dramatic portraitures
- The musical themes for characters in **Star Wars** and "Peter and the Wolf"
- Visions quests

LEARN

Interact and Reflect (continued)

- Demonstrate an understanding of how personal experience influences interpretation
- Justify interpretations and artistic decisions
- Reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture
- Experiment with multiple solutions to an aesthetic problem, evaluating what is lost and gained with each alternative
- Reflect on various interpretations of the works encountered as a means of understanding and evaluating
- Engage in discussion to clarify thoughts, explore issues, feelings, and experiences; and extend understanding
- Establish a set of specific aesthetic criteria and apply it to evaluate own work and work of others
- Analyze the effect of one's own cultural experiences on artistic work
- Use the skills gained through aesthetic experiences to solve problems in daily life and reflect upon personal growth

CREATE

Review . . .

- The personal essay
- The personal soliloquy
- The mime of a significant personal experience or trait
- The sculpted masks
- The self-portraits
- Collages representing self
- Choreographed expressions of self
- Melodies as personal themes
- Musical selections portraying personal experience or trait

A. Creating
Content Standard: To use color to create expressiveness in preparation for a self-portrait showing particular mood or feeling (Relates to B 2, 4; E 1,2)
Grade level 8
Exercise: 4 *(Task 3 and Task 4 need to be linked)*

Materials: Large reproductions: *Nose to Nose* by Rupert Garcia, *Self Portrait* by Alice Bailly, and *Beaded Kuba Mask* from Zaire; Sets of color markers, oil crayons, pastel chalks, and color pencils. Worksheet and scribble paper (to be thrown away).

Script:

- "How an artist uses color can greatly affect the mood and feelings in the artwork. In *Nose to Nose* by Rupert Garcia, the use of intense color and the small, energetic lines enhance the mood of conflict and anger. *Self Portrait* by Alice Bailly contrasts the pale colors in the figure with the vivid patches of color and repeated diagonal lines to create both a sense of calm and energy. The arrangement of strong lines and colors in the *Beaded Kuba Mask* from Zaire communicate the importance and power of this mask in a ceremony."

- "You may have experimented with lines to show certain feelings, moods or energy. How would you use color to express the same qualities? Use the practice paper to experiment with different materials and their effects. Try applying them to achieve light and dark tone; explore different techniques for using the media. You will see five squares on your worksheet. Each one is labeled with the name of a certain feeling or mood. Use markers, oil crayons, color pencils, or chalk pastels to express each mood or feeling. Do not try to draw something recognizable, just make shapes and lines to communicate the feeling. When you are finished write about the one that you think is your best and how the choice of media helped."

Student Worksheet (Miniature Version)

Excited	**Despondent**	**Furious**	**Peaceful**	**Afraid**

1. Which box (feeling or mood line drawing) is your most successful?
Circle One: **Excited Despondent Furious Peaceful Afraid**

2. Why is that one your most successful?

---

2. Which medium did you choose for this line drawing?
Circle One: color pencil color chalk marker oil crayon

Why did you choose that media and how does it best express the mood or feeling?

Evaluation Criteria:

Level 1 = Student did not complete drawings of expressive qualities of color to show certain feelings or mood or describe a rationale for successful completion or choice of medium.

Level 2 = Student partially completed drawings of expressive qualities of color to show feelings or moods and minimally described a rationale for successful completion and choice of medium.

Level 3 = Student adequately completed drawings of expressive qualities of color to show feelings or moods and minimally described a rationale for successful completion and choice of medium.

Level 4 = Student excelled in completing drawings of expressive qualities of color to express feelings or mood and provided an excellent rationale for successful completion and choice of medium.

A. Creating
Content Standard: To create a self-portrait two different emotions or moods, through compositional characteristics (Relates to A 1,2; B 2,3,4; C 2)
Grade level 8
Exercise: 5 *(Task 3 and Task 4 are linked ; Task 5 logically follows tasks 3 and 4 but could be presented as a separate exercise.)*

Materials: A series of reproductions on video showing images of images depicting people in a variety of styles from classical to abstract, a variety of media (sculpture, photography, collage, paintings) and from a variety of traditions. (For example: *Nose to Nose* by Rupert Garcia, *Self-Portrait* by Jesse Cooday, *Self Portrait* by Van Gogh, *A Dervish*, early 17th c. Persian, *Vessel in form of a seated figure* from Southern Coast of Peru 100 BC, *Self-Portrait* by Elizabeth Vigee-Lebrun, *Yoruba Mask* showing multiple faces, *Self Portrait* by Frida Kahlo.) The selection should include a range of expressive qualities, preferably those that depict two conflicting emotions. Pencil, markers, oil crayons, chalk pastels, color pencils, acrylic paints and brushes, and a mirror. Worksheet to be designed as a fold-out paper like the British design assessment. Scribble paper to be thrown away.

Script:

- "You are going to see a video that shows how artists from many different times and places have created works of art to convey ideas and feelings about people. When you see it, look for all of the different feelings and emotions and think about how the artists showed them."

- "You are going to create a self-portrait that depicts two contrasting feelings. Remember a time when you had an argument with a friend. What were your feelings? Now think about how you felt when you and your friend solved the problem. Think about how you can feel two very different and equally strong feelings for the same person."

- "Your challenge is to create a 'double' self-portrait that communicates these two contrasting feelings. Think about what colors, lines and shapes you will use to create these feelings? What kind of technique and style will you use - realistic, impressionistic, abstract? Will you show just your face or more of your body? What materials will you use? Will you use the mirror to capture a more realistic likeness or will you draw yourself from the 'inside'?"

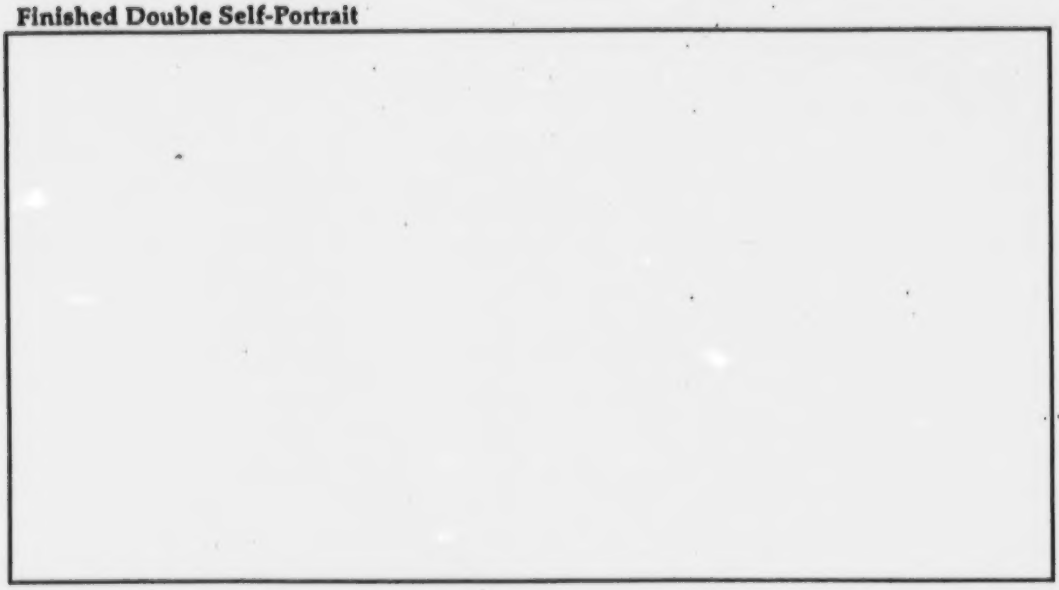
- "On your worksheet, there are three spaces for practice sketches. Try out some of your ideas. Look over your sketches. Are there any ideas you want to expand? What do you like best? What works well?"

- "Unfold your paper until you come to the place where you are to make your double self-portrait. Choose from any of the materials that you have been given. Remember to think about how you will organize the composition, what techniques you will use, what colors, lines, shapes you will use, what you will emphasize. When you are through, write about how effectively you created your self-portrait."

Student Worksheet

Practice Sketch Ideas

Finished Double Self-Portrait



The two feelings I am trying to communicate are....

1. _____
2. _____

I chose _____ as my media (pencil, oil crayon, paint, chalk, marker) to communicate those feelings because....

_____
_____
_____

I used _____ color(s) to communicate those feelings because....

_____
_____
_____

The most successful part of my work is....

_____
_____
_____

The part I would like to change is...

_____
_____
_____

Evaluation Criteria:

Level 1 = Student did not complete preliminary sketches and self-portrait that showed two feelings or analyze effectiveness of the work.

Level 2 = Student completed preliminary sketches and self-portrait that showed two contrasting feelings and minimally analyzed the effectiveness of the work.

Level 3 = Student completed preliminary sketches and self-portrait that showed two contrasting feelings and adequately analyzed effectiveness of the work in terms of compositional characteristics and ideas.

Level 4 = Student completed preliminary sketches and self-portrait that showed two contrasting feelings and described the effectiveness of the work evolution with excellent evidence of compositional characteristics and ideas, and choice of media.

VISUAL ARTS

A. Creating
Content Standard: To develop ideas for personal imaginative symbols (Relates to A 2 , B 6, D 1, , F 1)
Grade level 8 & 12
Exercise: 1

Materials: 11" x 14 " reproductions of *Cardinal Albrecht as St. Jerome* by Lucas Cranach the Elder and *Steve Martin* photograph by Annie Liebowitz. Pencil, drawing pencils, color pencils, markers, oil crayons. Worksheet for making sketches with space for writing as described below.

Script:

- "Here are two portraits that use symbols in an intriguing way to add to the visual impact and meaning of the artwork. The first one is a Renaissance work, *Cardinal Albrecht as St. Jerome*, completed in 1526 by Lucas Cranach the Elder. The cardinal wanted himself painted as St. Jerome, because he admired the qualities and virtues of this 4th century man who became a saint. In this portrait, there are many symbols that show what he valued. For example, the book represents knowledge; the beaver - industriousness; the lion - strength and faithfulness."

- "The second work is a contemporary one, a photograph of the comedian and movie star, Steve Martin, by Annie Liebowitz, who is well known for her unique portraits of famous people. She also places symbolic objects in her works that she thinks describes her subjects. For example, in this photo Martin (who has been painted himself) is clowning around in front of an abstract artwork that shows his avid interest in collecting art."

- "Can you think of one or more symbols that show something about you?
For instance, a volleyball would show how much you like that sport or a saxophone might show how much you like to play music."

- "On your worksheet, there are three squares for practice sketches to draw what symbol expresses you. Use a drawing pencil to try out your ideas. Use the fourth square to refine your sketch and add color with markers or cra pas. Think about how the color and technique you use can help show your idea. Then write about why you chose this symbol to express yourself."

<u>Student Worksheet (Miniature Version)</u>

Using a drawing pencil, try out your ideas: Sketch three symbols that express something about your interests and/or your personality.

Using drawing pencil and color, to complete a more finished work using one or more symbols in a composition that expresses something about your interests and/or personality.

Why did you chose this symbol(s) to express yourself?	How does the technique, style, and color you used help the symbols communicate something about you?
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Evaluation Criteria:

Level 1 = Student did not develop series of sketches of one or more personal imaginative symbols or provide evidence for choice.

Level 2 = Student developed partial series of sketches of one or more personal imaginative symbols and provided minimal evidence for choice.

Level 3 = Student developed series of sketches of one or more personal imaginative symbols and provided adequate evidence for choice.

Level 4 = Student developed series of sketches of one or more personal imaginative symbols and provided excellent evidence for choice, including rationale for technique and color.

Assessment for Soliloquy of Self Portrait Curriculum Cycle

Selected Achievement Standards:

Choose a subject, form, and tone to achieve intended effect in soliloquy.
Use the writing process to generate ideas and revise drafts over time.
Apply language skills with skill and sensitivity in the soliloquy.
Create and sustain authentic character.
Apply media, language, and technical skills to achieve intended effect.

Task:

Write and perform a personal soliloquy.

Scoring Rubric:

	N/A	Novice	Journeyman	Master
Form, style and tone achieves intended effect.				
Vocabulary and sentence structure accomplish purpose.				
Details contribute to audience involvement.				
Character is consistent and realistic.				
Script is imaginative.				
Props, slides, or other aids contribute to meaning.				
Gestures, stance, and expression convey intended effect.				
Voice is expressive and appropriate in volume.				

Novice: *A student who is not yet able to write and perform an effective soliloquy.*

Journeyman: *A student who has begun to demonstrate an understanding of the characteristics of soliloquy.*

Master: *A student who has successfully demonstrated the achievement standards relating to writing and performing a soliloquy.*

Assessment for Soliloquy of Self-Portrait Curriculum Cycle

Selected Achievement Standards:

Choose a subject, form, and tone to achieve intended effect in soliloquy.
Use the writing process to generate ideas and revise drafts over time.
Apply language skills with skill and sensitivity in the soliloquy.
Create and sustain authentic character.
Apply media, language, and technical skills to achieve intended effect.

Task:

Write and perform a personal soliloquy.

Scoring Rubric:

	N/A	Novice	Journeyman	Master
Form, style and tone achieve intended effect.				
Vocabulary and sentence structure accomplish purpose.				
Details contribute to audience involvement.				
Character is consistent and realistic.				
Script is imaginative.				
Props, slides, or other aids contribute to meaning.				
Gestures, stance, and expression convey intended effect.				
Voice is expressive and appropriate in volume.				

Novice: *A student who is not yet able to write and perform an effective soliloquy.*

Journeyman: *A student who has begun to demonstrate an understanding of the characteristics of soliloquy.*

Master: *A student who has successfully demonstrated the achievement standards relating to writing and performing a soliloquy.*

ACTIVITY FOR SELF-PORTRAIT CURRICULUM CYCLE

Fill out the analysis given you as honestly as you can. Remember only you and I will ever see it unless you want to share it. After this is done, you are to complete two of the three options listed below.

Collage

You are to create a collage on a paper bag. Decorate this bag with clippings that show/represent YOU. (How these items are cut out and placed on the bag is very important.) By looking at this piece of art, we will know instantly who you are. Inside the bag, put a secret--again, only you and I will know what it is.

a. Minimum of five items, maximum of eight.
b. You can use a clipping of the same thing twice. Count this as one item.
c. Use common sense and good taste.
d. Put your name inside the bag.

Poetry

Write the following based on yourself:

a. Haiku
b. Cinquain
c. Free choice

They are each to be placed on construction paper using magic markers. Again, how these words are placed tells us a great deal about you. Your name appears on the back.

Theme

Write a scene based on a situation which is assigned to you. You are the pivotal character. It can be any length, but it must have a rough draft, a final draft and a title page.

PERSONAL DATA SHEET: PSYCHOLOGICAL SKETCH

GREATEST FEAR (TANGIBLE OR INTANGIBLE)

HAPPIEST MOMENT

SADDEST MOMENT

MOST ASHAMED OF (A DEED OR ASPECT OF YOUR APPEARANCE OR PERSONALITY)

MOST PROUD OF

WANTS MOST (LONG-RANGE GOAL OR DESIRE)

LOVES

HATES

A VIRTUE

A FAULT

MOST TREASURED POSSESSION

FEELINGS ABOUT MOTHER

FEELINGS ABOUT FATHER

FEELINGS ABOUT SELF

FEELINGS ABOUT SEX

A CHILDHOOD MEMORY

YOUR OPINION ON ANY SUBJECT (THREE SENTENCES ON BACK)

BRIEF OUTLINE (SHOULD INCLUDE OPENING, MAIN ACTION, CLIMAX, AND CONCLUSION) OF TWO INCIDENTS FROM YOUR LIFE THAT COULD BECOME STORIES ON TWO SEPARATE SHEETS OF PAPER

EXPANDING LANGUAGE ARTS EXPERIENCES IN THE CURRICULUM CYCLE
Self-Portrait

The listings under "Encounter," "Learn," and "Create" in the model theme cycle emphasize skills and knowledge associated with aesthetic literacy. While aesthetic literacy both relies on and strengthens basic communication skills, teachers are encouraged to extend the cycle with communication-based activities. Suggestions follow.

Reading

- Read excerpts from a variety of published diaries and analyze the "voice" of the writer
- Study "autobiographies" that were told to a writer and interpreted. Look for the voice of the speaker. (Examples: Morning Dove and Plenty Coups)

Listening

- Tape record one's own conversation when arguing something. Analyze own arguments in terms of how consistent they are

Speaking

- Discuss how advertising can change self image
- Discuss self-images of males and females in their roles as appears in the media

Writing

- Prepare a resume

Media

- Put together a series of slides that depict oneself
- Select a song, or group of songs, that convey oneself
- Create a "handle" to be used on radio or computer networks

FOCUS QUESTION: What can we learn from misfortune?

ENCOUNTER

- **Read at least one Shakespearean tragedy: "Macbeth," "Julius Caesar," or "Romeo and Juliet**
- **Read or attend a performance of at least one modern tragedy: "Death of a Salesman," "The Glass Menagerie," or "Moon for the Misbegotten"**
- **View Picasso's *Portrait of Spanish Civil War* and other images of tragedy**
- **View Francis Ford Coppola's "The Godfather"**
- **Listen to "Threnody for the Victims of Hiroshima," Tchaikovsky's "Romeo and Juliet" theme, and music for the ghost dance of the plains Indian**

LEARN

Perceive and Analyze

- Identify the basic elements of tragedy in the literature studied, as well as the unique devices used in each work
- Articulate and clearly support interpretations of characters, situations, and ideas in the tragedies
- Compare classical and contemporary concepts of tragedy, destiny and doom
- Identify and describe in detail the cinematic structures
- Explain how cinematic devices, including music, enhance mood and meaning in film
- Compare, and evaluate differing critiques of the same dramatic or cinematic performances
- Demonstrate the ability to perceive and remember events in music by describing in detail significant musical events in the encounters
- Analyze and describe the uses of musical elements in a given work that make it unique, interesting, and expressive

CREATE

ENCOUNTER

LEARN

Communicate

- In written critiques and promotional prose, use awareness of audience and purpose to guide selection and presentation of detail
- Use the writing process to generate ideas for writing and revise writing over time, evaluating what is gained and lost in revision
- Select and use language, style, and tone to achieve intended writing purposes
- Apply media, techniques and processes in the visual arts with the skill and sensitivity needed to achieve intended purpose
- Select, adapt, and present music with imagination and technical skill
- Perform with artistic expression, demonstrating clarity, musicality, and stylistic nuance in the dance and musical elements of "West Side Story."
- Create and sustain characters that communicate with the audience credibly and consistently
- Develop and construct a performance environment that clearly supports the text
- Develop multiple approaches to aspects of the performance and articulate reasons for choosing a particular approach

CREATE

- Write and publish **critical reviews** of the tragedies studied
- Make clay sculptures depicting Pompeii after volcano
- Create a **collage** depicting the ills of society
- **Combine music and visual art** to convey an idea about misfortune

To plan, rehearse, and produce all phases of a dramatic production of "West Side Story" ...

- Design and create **sets**
- **Choreograph dance phrases**
- Design and produce **costumes, properties, makeup, lighting, and sound effects**
- Design and produce **promotional materials**
- Give **performance** for public audience

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ENCOUNTER

Review ...

- The Shakespearean tragedy
- The modern tragedy
- Francis Ford Coppola's "The Godfather"
- "Threnody for the Victims of Hiroshima"
- Tchaikovsky's "Romeo and Juliet" theme
- Music for the ghost dance of the plains Indian

LEARN

Connect Cultures and Other Content Areas

- Compare how ideas and emotions are expressed in theatre, dance, music, film, and literary and visual arts
- Describe characteristics and compare presentation of characters, environments, and action in the arts
- Explain the influence of culture and historical period on the encountered works
- Analyze the relationships among cultural values, ethics, and the choices of characters in the encountered works
- Analyze the development of dramatic forms and traditions across cultures and eras
- Compare the lives, works, and influence of classical and contemporary tragedians
- Explain the knowledge, skills, and discipline needed to pursue interests in theatre, film, music, dance, and visual and literary arts

CREATE

ENCOUNTER

Review ...

- The Shakespearean tragedy
- The modern tragedy
- Francis Ford Coppola's "The Godfather"
- "Threnody for the Victims of Hiroshima"
- Tchaikovsky's "Romeo and Juliet" theme
- Music for the ghost dance of the plains Indian

LEARN

Interact and Reflect

- Consider encountered and created works from a variety of perspectives to examine how a work communicates meaning
- Establish a set of aesthetic criteria for work in each discipline and apply it to evaluate the encountered and created works
- Explain how cultural and personal experiences affect personal performance and responses
- Collaborate effectively to organize the resources of time, abilities, and materials
- Communicate information to peers with clarity, insight, and sensitivity
- Experiment with a variety of solutions to aesthetic problems and articulate the effects of each approach
- Evaluate the collaborative process and suggest ways that planning, practicing, and giving feedback could be improved

CREATE

Refine ...

- The critical reviews
- The collage
- The multimedia presentation
- The production and performance of "West Side Story"

EXPANDING LANGUAGE ARTS EXPERIENCES IN THE CURRICULUM CYCLE
Tragedy

The listings under "Encounter," "Learn," and "Create" in the model theme cycle emphasize skills and knowledge associated with aesthetic literacy. While aesthetic literacy both relies on and strengthens basic communication skills, teachers are encouraged to extend the cycle with communication-based activities. Suggestions follow.

Reading

- Read current tragedies using newpapers, magazines, books, movies (*8 seconds to Glory, Shindler's List, JFK, Malcolm X*)
- Research a past and current tragedy that have similar aspects to compare and contrast

Listening

- Listen to Roosevelt's uplifting speeches made during World War II
- Interview survivors of a natural disaster
- Listen to local radio broadcasts made during a disaster

Speaking

- Give an informative speech on what to do during a natural disaster
- Argue pesuasively for what constitutes a true tragedy
- In a panel, discuss the numbing (or not) effects of the media on the empathy of people towards victims of war, famine, personal tragedy
- Argue whether or not O.J. Simpson (or another current figure) is a tragic figure

Writing

- Write about a past and current tragedy--comparing and contrasting
- Write an "advice column" for how a tragedy may have been avoided
- Write an essay on "Do we learn from history or past experience?"
- Write a critical review of a Roosevelt speech

Media

- Put together a slide show of tragic images in art and tragic news photos

FOCUS QUESTIONS: How does one art form both inspire and enhance another?

ENCOUNTER	LEARN	CREATE
	Perceive and Analyze	
• **Read or attend the play, "Sunday in the Park with George," music and lyrics by Stephen Sondheim, book by James Lapine**	• Listen perceptively to the music in the play by concentrating and attending to details	
	• Identify and explain the musical devices and techniques used to provide unity and variety, repetition and contrast, and tension and release	
	• Analyze and describe elements of music in the play that make it unique, interesting, and expressive	
• **View George Seurat's paintings and those of other impressionists**	• Describe and analyze artistic choices in creating specific performances	
	• Analyze the physical, emotional, and social dimensions of the characters	
	• Explain the effects of scenery, properties, lighting, sound, costumes, and makeup in creating the dramatic environment of the play	
	• Demonstrate knowledge of how sensory qualities of art elements (line, texture, color, form, value, space); principles (repetition, balance, emphasis, contrast, unity); design (order, harmony, composition, transition, arrangement); and expressive features (joy, sadness, anger) evoke specific and intended responses in art	

ENCOUNTER	LEARN	CREATE
	Communicate	
	• Use the writing process to generate ideas for writing and revise writing over time, evaluating what is gained and lost in revision	• Write and exchange **critical reviews** of "Sunday in the Park with George"
	• Select and use language, style, organization, and tone with the skill and sensitivity needed to achieve intended purpose	
	• Demonstrate the ability to read an instrumental or vocal score	• **Adapt and present "Sunday in the Park with George"** for elementary school children
	• Perform music with expression and technical accuracy	
	• Construct a script that conveys the story and meaning of the play to a younger audience	
	• Create and sustain characters that communicate with audiences	
	• Develop designs for the performance environment that clearly support the text	
	• Create works of visual art that communicate ideas through carefully selected media, techniques, and processes	• Reverse the adaptation in the play and create a **painting** based on a musical composition
	• Compose music which demonstrates imagination and technical skill in applying the principles of composition	• Adapt an impressionistic painting to a **dance, poem, or musical composition**
	• Effectively transfer a spatial pattern from the visual to the kinesthetic	
	• Perform dance, demonstrating clarity, musicality, and stylistic nuance	

ENCOUNTER	LEARN	CREATE
Relive ... • "Sunday in the Park with George" • George Seurat's paintings and those of other impressionists	**Connect Cultures and Other Content Areas** • Explain how elements, processes, and organizational principles are used in similar and distinctive ways throughout the arts • Compare characteristics of two or more impressionists • Identify and explain stylistic features in Sondheim's work that define its aesthetic tradition and cultural context • Explain the challenges of adapting one art form to another • Analyze the relationships among cultural values, artistic freedom, and the choices of Seurat and Sondheim in their work • Contrast the cultural influences on Seurat with those on Sondheim and Lapine • Compare the lives, works, and influence of Seurat and Sondheim • Use understanding of the work of critics, historians, aestheticians, and artists to interpret works of art	

ENCOUNTER	LEARN	CREATE
Relive ... • "Sunday in the Park with George" • George Seurat's paintings and those of other impressionists	**Interact and Reflect** • Engage productively in discussions to clarify thoughts; explore issues, feelings and experiences; and extend understanding • Express responses to and personal preferences in the encountered and created works, in whole and in part • Establish a set of aesthetic criteria for work in each discipline and apply it to evaluate a given work • Collaborate effectively to organize resources of time, abilities, and materials for the adapted performance of "Sunday in the Park with George" • Communicate information to peers with clarity, insight, and sensitivity • Evaluate the collaborative process and suggest ways that planning, practicing, and giving feedback could be improved • Experiment with a variety of solutions to aesthetic problems and articulate the effects of each approach. • Compare the experiences, ideas, and techniques in the encountered and created works to one's own experiences, ideas, and techniques	**Remember ...** • The critical reviews • The adaptation and performance of "Sunday in the Park with George" • The painting based on a musical composition • The dance, poem, or musical composition adapted from a painting

EXPANDING LANGUAGE ARTS EXPERIENCES IN THE CURRICULUM CYCLE
Adaptation

The listings under "Encounter," "Learn," and "Create" in the model curriculum cycle emphasize skills and knowledge associated with aesthetic literacy. Aesthetic literacy, in turn, depends on and develops these high-school-level language arts skills:

- The reading skills of comprehending and analyzing on the literal, interpretive, and critical/creative levels
- The listening skills of responding, remembering, and evaluating for accuracy, effectiveness, significance, and propriety
- The speaking skills involved in drafting and delivery for various audiences and purposes
- The writing skills of organizing, developing, and revising ideas for a variety of purposes, as well as observing the conventions of language and form

Although not always part of the encountered or created works in the curriculum cycle, formal and informal language arts activities are implied by the entries in the "Learn" column, particularly formal and informal talking and writing. Discussion and written responses not only develop students' oral and written language skills, but also allow teachers to assess specific skills and knowledge, especially in the areas of "Connect Cultures and Other Content Areas" and "Interact and Reflect."

Below are further suggestions for using the curriculum cycle to develop language arts skills:

Reading

- Find additional novels, plays, poems, etc., that are based on the life of an artist
- Read a biography of Seurat or another impressionist
- Read the works of authors and poets from the Impressionistic Period

Listening and Speaking

- Report information from research to peers.
- Participate in formal and informal discussions on the themes, devices, and quality of *Sunday in the Park with George*

Writing

- Write a research paper on some aspect of Impressionism
- Write a dialogue between an artist and another person that conveys the mood and style of another artistic style

Media

- Using a computer drawing program and a word processor, create a one-page advertisement for an idea or product that embodies a recognizable style and cultural setting

FOCUS QUESTION: What experiences and ideas are conveyed in Montana literature and art?

ENCOUNTER

- **Read:**
  ***Indian Boyhood*, by George Eastman**
  ***Plenty Coups*, by Frank Linderman**
  ***A River Runs Through It*, by Norman Maclean**
  ***Ride with Me, Mariah Montana*, by Ivan Doig**
  ***Winter in the Blood*, by James Welch**
  ***Runaway*, by Mary Clearman Blew**
  ***Wind from an Enemy Sky*, by D'Arcy McNickel**
- **Listen to the cowboy poetry of Mike Logan or Wallace McRae**
- **Listen to the Montana songs of Curly and Kate, Jack Gladstone, or Jim Schultz**
- **View the videotape of the opera "Pamelia," by Eric Funk; a performance of "Rewinding Montana," by Greg Keeler; or a performance of "Harvest," by Bill Yellow Robe**
- **View the artwork of Fra Dana, Charlie Russell, Rudy Autio, John Buck, Deborah Butterfield**

LEARN

Perceive and Analyze

- Articulate and clearly support interpretations of characters, situations, and ideas
- Explain the ways that structure, form, conflict, and symbolism contribute to the development of theme
- Identify the language devices and organizational principles in cowboy poetry and explain how these devices and principles contribute to the poem's effect
- Analyze the physical, emotional, and social dimensions of characters
- Compare the elements, stories, and messages of cowboy poetry and folk songs
- Demonstrate the ability to perceive and remember musical events by describing in detail significant events in a given example
- Describe the elements in a muscial work that make it unique, interesting, and expressive
- Identify the intentions of the visual artist and connect intention with choice of subject, media, organizational principles, and methods

CREATE

- **Keep a journal and a sketchbook** with entries on Montana themes and the works encountered

ENCOUNTER

LEARN

Communicate

- Use subject, form, and language with the skill needed to achieve intended purpose
- Write scripts that clearly describe characters, their relationships, and their environments
- Use the writing process to generate ideas and to refine writing, evaluating what is gained and lost in revision
- Develop set designs that convey environments which clearly support the text
- Invent and sustain character behaviors based on observation of people's interactions, ethical choices, and emotional responses
- Apply choreographic principles, processes, and structures to communicate intended idea
- Perform movement skills with clarity and musicality demonstrating stylistic nuance
- Arrange or adapt music which uses musical elements to achieve intended effects
- Use standard notation symbols to record arranged or adapted score
- Sing or play expressively, using dynamics, phrasing and interpretation effectively
- Apply media, techniques and processes in the visual arts with sufficient skill and sensitivity to achieve intended effects

CREATE

To present a multidisciplinary gallery and revue on Montana themes ...

- Write and present **a cowboy poem** or a poem that reflects one's life
- Write and perform **a script** of a scene from one of the encountered works
- Create and perform **a monologue or a dialogue** reflecting a theme, characters, or situation in the literature studied
- Choreograph and perform **a dance** depicting a Montana theme
- Compose/adapt and present **a musical composition** communicating a Montana theme
- Create **a collage or picture diorama** of a Montana theme

ENCOUNTER

Read excerpts from Beth Bergum's collection of Montana history books

Review ...

- *Indian Boyhood*, by George Eastman
- *Plenty Coups*, by Frank Linderman
- *A River Runs Through It*, by Norman Maclean
- *Ride with Me, Mariah Montana*, by Ivan Doig
- *Winter in the Blood*, by James Welch
- *Runaway*, by Mary Clearman Blew
- The cowboy poetry of Mike Logan or Wally McRae
- The Montana folks songs, operas, and musicals
- The artwork of Fra Dana and Charlie Russell

LEARN

Communicate (Continued)

- Use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that influence media, techniques, and processes in visual art

Connect Cultures and Other Content Areas

- Explain how differences in style, subject matter, and function in Montana art and literature are related to history and culture
- Analyze the relationships of works to one another in terms of characteristics, purposes, historical contexts, and themes
- Analyze the emotional and social impacts of art and literature on Montana lives
- Construct social meanings from the works encountered
- Compare how similar themes are treated in the works encountered
- Compare the views of Montana in the encountered works with the views indicated by films, periodicals, and histories
- Identify significant Montana artists and writers, cite representative works, and explain why they are significant

CREATE

- Create **a photograph or painting** of a Montana landscape
- Create **a multimedia presentation** of a Montana theme

ENCOUNTER

LEARN

Interact and Reflect

- Collaborate with directors, designers, and actors to develop a coherent, smooth production
- Demonstrate the ability to work cooperatively in the choreographic and rehearsal processes
- Analyze the collaborative processes and suggest ways that planning, performing, and critiquing could be improved
- Analyze various interpretations of works of art as a means of understanding and evaluating them
- Evolve and apply specific criteria based on aesthetic criticism and personal preferences to evaluate the effectiveness of a work
- Evaluate a work of art or performance by comparing it to exemplary models
- Compare the ideas and experiences in the encountered works with one's own ideas and experiences

CREATE

Review ...

- The cowboy poem
- The scripted scene
- The monologue or dialogue
- The dance depicting a Montana theme
- The musical composition
- The collage or picture diorama
- The photography or painting
- The multimedia presentation

- Interview senior Montanan and write an essay about him/her and experiences

EXPANDING LANGUAGE ARTS EXPERIENCES IN THE CURRICULUM CYCLE
Montana Dialogue

The listings under "Encounter," "Learn," and "Create" in the model curriculum cycle emphasize skills and knowledge associated with aesthetic literacy. Aesthetic literacy, in turn, depends on and develops these high-school-level language arts skills:

- The reading skills of comprehending and analyzing on the literal, interpretive, and critical/creative levels
- The listening skills of responding, remembering, and evaluating for accuracy, effectiveness, significance, and propriety
- The speaking skills involved in drafting and delivery for various audiences and purposes
- The writing skills of organizing, developing, and revising ideas for a variety of purposes, as well as observing the conventions of language and form

Although not always part of the encountered or created works in the curriculum cycle, formal and informal language arts activities are implied by the entries in the "Learn" column, particularly formal and informal talking and writing. Discussion and written responses not only develop students' oral and written language skills, but also allow teachers to assess specific skills and knowledge, especially in the areas of "Connect Cultures and Other Content Areas" and "Interact and Reflect."

Below are further suggestions for using the curriculum cycle to develop language arts skills:

Reading

- Research further information about Montana authors, artists, musicians, and poets.
- Read Montana histories, as well as works by other Montana writers.

Listening

- Listen to readings and taped interviews of Montana authors, artists, musicians, and historians.
- Listen to a variety of guest speakers addressing such topics as Montana geology, politics, flora and fauna, the economy, racism in Montana, etc.
- Record an oral history of an elder member of your family.

Speaking

- Report information from research and interviews to peers.
- Participate in formal and informal discussions of the themes and effectiveness of Montana art and literature and the implications of the encountered works.

Writing

- Write an essay describing Montana and/or Montanans as you know them.
- Write an anecdotal story about your family's history in Montana.

Media

- Take photographs and create a display, collage, or diorama on a Montana theme.
- View "Montana: 1492" and "Tahtonka," along with popular films featuring Montana.

Montana Dialogue: Literature of the Big Sky.....Novel, Poetry and Textbook Titles/Resources

Montana Literature

Montana: Let There Be Lit! ..... J. Malcolm (Mac) Swan

I Will Fight No More Forever ..... Chief Joseph

The Big Sky and *Fair Land, Fair Land* ..... A.B. Guthrie

Selected Poems and *The Lady in Kicking Horse Reservoir* ..... Richard Hugo

A Man Called Horse and *The Hanging Tree* ..... Dorothy Johnson

We Are Not in This Together and *Owning It All* ..... William Kittredge

The Surrounded and *Wind from an Enemy Sky* ..... Darcy McNickle

Dude Rancher ..... Spike Van Cleve

Stay Away Joe and *Plenty of Room and Air* ..... Dan Cushman

The Last Best Place ..... William Kittredge and Annick Smith

Montana High School Indian Clubs

	Drum Group	Dance Group
Nancy Stiffarm Harlem High School Box 339 Harlem, MT 59526 353-2921	Yes	Yes
Mike Brockie Hays/Lodgepole High School Box 110 Hays, MT 59526 673-3120	Yes	Yes
Kevin Crawford Heart Butte High School Box 259 Heart Butte, MT 59448 338-2200	Yes	Yes
Budine Bends Lodge Grass High School Drawer AF Lodge Grass, MT 59050	Yes	Yes
Jose Figereuro Poplar Indian Club Poplar High School Box 458 Poplar, MT 59255	Yes	
Alan Gardipee Rocky Boy High School Rocky Boy Route Box 620 Box Elder, MT 59521 395-4270	Yes	Yes
Ms. Vandenberg St. Ignatius High School Box 400 St. Ignatius, MT 59865 745-4420		Yes

Montana Musicals

Cowboy ..... Steve Riddle, Missoula, Montana, (406)251-3882

Out West ..... Jim Bartnuff, Minnesota, (218)236-2126

Whoopi Ti-yi-yo ..... Joe Proctor, Missoula, Montana, (406)243-2877

Harvest ..... Mark Staples, Helena, Montana

Knocking 'em Dead at Joe's ... Raleigh Meinholtz, Seeley Lake, Montana (406)677-3171

Rewinding Montana ..... Greg Kieler, Bozeman, Montana

Pamelia ..... Erik Funk, Linda Peavey, Ursula Smith

Montana Audio Cassette Tapes

Montana Memories ..... Kate and Curly, Fromberg, Montana

In the Shadow of Mt. Lassen ..... Jack Gladstone, Kalispell, Montana

Montana Cultural Centers

Crow Tribal Historical and Culture Commission
P.O. Box 173
Crow Agency, MT 59022
638-2328

Museum of the Plains Indians and Craft Center
P.O. Box 400
Browning, MT 59417

Story Tellers

Minerva Allen
Bilingual Director
Hays Lodgepole Schools
Box 110
Hays, MT 59527
673-3120

Storytelling, traditional plant use, Gros Ventre and Assiniboine language, Fort Belknap mythology

Elmer Main
Box 37
Hays, MT 59527
673-3474

Storytelling, Fort Belknap history

Alma Snell
P.O. Box 548
Yellowtail, MT 59035
698-5245

Storytelling, traditional plant usage, natural and Indian foods

Madeline Colliflower
HC 66 Box 5190
Dodson, MT 59524

Storyteller, herbalist, Gros Ventre speaker

Arts and Culture

Al Chandler
Box 1038
Hays, MT 59527
353-2659

Makes parfleches, drums, gun cases, warbonnets, bustles, buffalo rawhides, uses all natural paints

Joe and Alpha Ironman
HC 63 Box 5220
Dodson, MT 59524
673-3220 msg.

Spirituality, pipe ceremonies, sundance, feather handgame

Hank Chopwood
HC 63, Lodgepole Route
Dodson, MT 59524

Artist, native stone sculptures, Summer Culture Camp

Native American Newspapers in Montana

GLACIER REPORTS
Box R
Browning, MT 59417

ARROW
St. Labre Indian School
Ashland, MT 59003

FREE PRESS
Box 1730
Havre, MT 59521

KAHEE NEWSLETTER
Box 433
Crow Agency, MT 59022

ROCKY BOY NEWS
Rocky Boy Route
Box Elder, MT 59521

MONTANA INTER-TRIBAL POLICY BOARD NEWSLETTER
Department of Indian Affairs
6301 Grand Avenue
Billings, MT 59103

HUNTER QUARTERLY
North American Indian Center
Box 7
Deer Lodge, MT 59722

BUFFALO GRASS NEWSLETTER
Missoula Indian Center
508 Toole
Missoula, MT 59801

BLACKFEET TRIBAL NEWS
Blackfeet Media
P.O. Box 850
Browning, MT 59417
(406)338-7179, ext. 268

A'TOME
Northern Cheyenne News
P.O. Box 401
Lame Deer, MT 59043

BILLINGS INDIAN NEWSLETTER
Indian Center
P.O. Box 853
Billings, MT 59103

EYAPIOAYE
Assiniboine and Sioux Tribes
Poplar, MT 59255

TSISTSISTAS PRESS
Box 8
Lame Deer, MT 59043

WONTANIN WOWAPI
Box 493
Poplar, MT 59255

MEDICINE BUNDLE
510 First North, Suite 103
Great Falls, MT 59401

Native American Art/Craft Supplies in Montana

Ashland Indian Supply
Box 47
Ashland, MT 59003

Buffalo Chips
Thom and Debbi Meyers
2014 Grand Avenue
Billings, MT 59102

Blue Star Tipi
Box 2562
Missoula, MT 59806

Flathead Indian Museum
Trading Post and Art Gallery
L. Doug Allard
P.O. Box 464
St. Ignatius, MT 59865

Kyi-Yo Western Store
Darrell W. Norell
P.O. Box 334
Arlee, MT 59821

Toni Kuhl
Route 1 Box 1740
Arlee, MT 59821

Blackfeet Crafts Association
P.O. Box 51
Browning, MT 59417

Chippewa Cree Crafts
Tribal Building
Rocky Boy Route
Box Elder, MT 59521

Four Winds Indian Trading Post
St. Ignatius, MT 59865

Northern Cheyenne Arts and Crafts Association
Lame Deer, MT 59043

Northern Plans Indian Crafts Association
P.O. Box E
Browning, MT 59417

Fort Belknap Arts and Crafts
C/O Angie Shawl
Box 481
Harlem, MT 59526

FOCUS QUESTION: How does the art of the Renaissance capture the spirit of the times?

ENCOUNTER

- **View the paintings of such Renaissance artists as Donatello, Fra Angelico, DaVinci, Michelangelo, Watteau, El Greco, Raphael, Fragonard, VerMeer, Hals, and Holbein**
- **Listen to performances of such Renaissance music as madrigals, chansons, chorales, musicales, overtures, and operas**
- **View performances of such Renaissance dances as the madrigal, pavan, galliard, and ballet**
- **Read and view videotapes of *Macbeth* and *A Man for All Seasons***

LEARN

Perceive and Analyze

- Identify and describe the elements and organizational principles in visual artwork
- Identify the intention of the visual artist and connect intention with choice of subject, media, organizational principles, and methods
- Describe and analyze the effectiveness of media, techniques, and processes used in a given work of visual art
- Identify and describe forms and styles in music and dance
- Demonstrate the ability to perceive and remember musical and movement events by describing in detail significant events
- Describe the elements in a work of music or movement that make it unique, interesting, and expressive
- Identify and clearly describe the elements and structural devices in dramatic works
- Analyze descriptions, dialogue and actions to discover, articulate and support intrepretations
- Compare classical and contemporary dramatic techniques

CREATE

- Keep **a journal and a sketchbook** with entries on Renaissance themes and the works encountered

ENCOUNTER

LEARN

Communicate

- Apply choreographic principles, processes, and structures to communicate intended idea
- Perform movement skills with clarity and musicality, demonstrating stylistic nuance
- Compose music which demonstrates an understanding of a particular style, form, instrumentation or technique
- Sing or play expressively, using dynamics, phrasing, and interpretation effectively
- Use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics
- Use organizational principles and functions to solve specific visual arts problems
- Write scripts that clearly describe characters, their relationships, and their environments
- Invent and sustain character behaviors based on observation of people's interactions, ethical choices, and emotional responses
- Use the writing process to generate ideas and to refine writing, evaluating what is gained and lost in revision
- Adapt writing to audience and purpose, selecting and presenting details effectively, and observing the appropriate conventions

CREATE

To present a public performance and exhibit of the Renaissance revisited ...

- Use elements of the Renaissance style to choreograph and perform **a dance movement** communicating a Renaissance theme
- Arrange **a musical composition** which combines Renaissance form and style with more contemporary elements
- Paint **a portrait** which communicates character
- Perform **a cutting from a play** from or about the Renaissance
- Write and perform **a monologue or a dialogue** reflecting a theme, characters, or situation in the Renaissance
- Write **brief summaries** of artistic intent and processes to accompany display of portraits
- Design written products to accompany review, including **gallery brochure, performance program, and public relations materials**

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ENCOUNTER	LEARN	CREATE
Review ... • The paintings of Renaissance artists • The performances of Renaissance music and dances • *Macbeth* and *A Man for All Seasons*	**Connect Cultures and Other Content Areas** • Explain how elements, subject matter, and function in Renaissance art and literature are related to history and culture • Analyze the relationships of works to one another in terms of characteristics, purposes, historical contexts, and themes • Analyze the impacts of Renaissance art and literature on people's lives, then and now • Compare how similar themes are treated in the works encountered • Compare the views conveyed in the Renaissance works with the ideas of Renaissance scientists and philosophers • Contrast Renaissance views, themes, and artistic approaches with contemporary ones • Identify significant Renaissance artists and writers, cite representative works, and explain why they are significant	

ENCOUNTER	LEARN	CREATE
	Interact and Reflect • Collaborate with directors, designers, and actors to develop a coherent, smooth production • Demonstrate the ability to work cooperatively in the invention, rehearsal, and production processes • Analyze the collaborative processes and suggest ways that planning, performing, and critiquing could be improved • Analyze various interpretations of works of art as a means of understanding and evaluating them • Evolve and apply specific criteria, based on aesthetic criticism and personal preferences, to evaluate the effectiveness of a work • Evaluate a work of art or performance by comparing it to exemplary models • Compare the ideas and experiences in the encountered works with one's own ideas and experiences	**Review ...** • The dance movement • The musical composition • The portrait • The cutting from a play • The monologue or dialogue • The summaries, gallery brochure, performance program, and public relations materials

EXPANDING LANGUAGE ARTS EXPERIENCES IN THE CURRICULUM CYCLE
The Renaissance

The listings under "Encounter," "Learn," and "Create" in the model curriculum cycle emphasize skills and knowledge associated with aesthetic literacy. Aesthetic literacy, in turn, depends on and develops these high-school-level language arts skills:

- The reading skills of comprehending and analyzing on the literal, interpretive, and critical/creative levels
- The listening skills of responding, remembering, and evaluating for accuracy, effectiveness, significance, and propriety
- The speaking skills involved in drafting and delivery for various audiences and purposes
- The writing skills of organizing, developing, and revising ideas for a variety of purposes, as well as observing the conventions of language and form

Although not always part of the encountered or created works in the curriculum cycle, formal and informal language arts activities are implied by the entries in the "Learn" column, particularly formal and informal talking and writing. Discussion and written responses not only develop students' oral and written language skills, but also allow teachers to assess specific skills and knowledge, especially in the areas of "Connect Cultures and Other Content Areas" and "Interact and Reflect."

Below are further suggestions for using the curriculum cycle to develop language arts skills:

Reading

- Research further information about the significant figures, ideas, and events in Renaissance art and history.
- Read the Shakespearean sonnets and other Shakespearean plays, as well as excerpts from Dante and Rabelais.
- Read the works of authors and poets from the Harlem Renaissance.

Listening and Speaking

- Report information from research to peers.
- Participate in formal and informal discussions on the themes, devices, and quality of Renaissance art, music, dance, drama, and literature.

Writing

- Write a research paper on some aspect of the Renaissance.
- Write a biography of a Renaissance figure.
- Write a comparison of the European Renaissance and the Harlem Renaissance.
- Write an essay exploring a modern definition of "the Renaissance man" which addresses the possibility of a "Renaissance woman."

Media

- Use CD-ROM to research Renaissance figures and events and to create a hypercard stack on some aspect of the Renaissance.

FOCUS QUESTIONS: What is beauty? Who determines the standards for beauty?

ENCOUNTER

- View Picasso's "Guernica," Warhol's pop art, and "Kitch" art
- View "The Water Lilies" (Monet's Garden Series) and artwork of Georgia O'Keefe
- Read "Ode to a Grecian Urn" (Keats) and "Pied Beauty" (Hopkins), and the free verse of Sandburg, Richard Hugo, James Welch, and cummings
- Read *Flowers in the Attic* (V.C. Andrews)
- Listen to Kronus Quartet, Chubby Checker, and Vivaldi
- View video/attend performance of "Swan Lake"
- Watch video "An Evening with the Alvin Ailey Dance Theatre" or attend a jazz dance performance
- Watch video "Masters of Tap" or attend tap dance performance

LEARN

Perceive and Analyze

- Identify and describe the materials, techniques, and processes used in visual art
- Correlate responses to works of visual art with the techniques used to communicate an idea about beauty
- Explain the intention of the artist, citing supporting details from the work
- Identify the subject, form, and techniques used in the encountered literature
- Relate response to poetry with the poet's use of language, imagery and form to communicate an idea about beauty
- Explain the intention of the poet/author, citing supporting details from the work
- Demonstrate the ability to perceive music events by describing in detail significant events in the encountered works
- Identify and describe the movement elements in viewed performances using dance vocabulary
- Relate responses to "Swan Lake" (and others) with the techniques used to communicate an idea about beauty

CREATE

- Keep a journal/sketchbook with notes, sketches, and reflections on the concepts of beauty encountered

ENCOUNTER

LEARN

Communicate

- Use logical reasoning, supportive evidence, and effective language and organization to persuade audience
- Demonstrate an awareness of aesthetic criteria in oral presentation
- Select and use subject, language, style and organization to achieve contrast in passage
- Use the writing process to generate ideas for speaking and writing and for evaluating and revising work
- Demonstrate understanding of the elements and principles of music in tonal composition
- Use symbols and traditional terms of basic music notation
- Select and use media, techniques and processes of the visual arts to convey ideas about beauty
- Use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics in the visual arts
- Apply choreographic principles, processes and structures to compose a dance that communicates intended effect

CREATE

- Choose a work of art which might be considered "not beautiful" and deliver **a speech** to classmates arguing that it should be included in a gallery
- Write **a descriptive passage** creating a contrast between beauty and harshness
- Create **a tonal composition** using contrasting beautiful and non-beautiful sounds
- Create **a collage** contrasting popular views of beauty and personal view of beauty
- Produce **a photograph or a painting** which contrasts the beautiful and the non-beautiful
- Compose **a dance** in which beauty is not the intent

ENCOUNTER	LEARN	CREATE
	Connect Cultures and Other Content Areas	
Remember ... • Picasso's "Guernica" Warhol's pop art, "Kitch" art "The Water Lilies" and artwork of Georgia O'Keefe • "Ode to a Grecian Urn" "Pied Beauty" and free verse of Sandburg, Richard Hugo, James Welch, and cummings • *Flowers in the Attic* (V.C. Andrews) • Music of Kronus Quartet, Chubby Checker, and Vivaldi • Performance of "Swan Lake"	• Accurately describe the role of each of the arts in the cultures and time periods encountered • Analyze historical and cultural images of beauty and compare to contemporary views • Classify an encountered work by genre, style, historical period, or culture and compare the work to other well-known examples • Explain how each art form is similar to and different from others • Explain the varying notions of beauty found in different cultures and time periods and relate them to the artworks encountered • Identify significant artists in each of the disciplines and describe their contributions to their art and to society	

ENCOUNTER	LEARN	CREATE
	Interact and Reflect	
Remember ... • Picasso's "Guernica" Warhol's pop art, "Kitch" art "The Water Lilies" and artwork of Georgia O'Keefe • "Ode to a Grecian Urn" "Pied Beauty" and free verse of Sandburg, Richard Hugo, James Welch, and cummings • *Flowers in the Attic* (V.C. Andrews) • Music of Kronus Quartet, Chubby Checker, and Vivaldi • Performance of "Swan Lake"	• Articulate the reasons for artistic decisions, explaining what is gained and lost in each approach • Discuss interpretations of and reactions to dance and literary, musical, and visual arts clearly and confidently • Demonstrate an understanding of how personal and cultural experiences influence interpretation and views on aesthetics • Describe the influence of each of the arts on the quality of contemporary life • Demonstrate knowledge of the aesthetic traditions in each discipline • Establish and use specific aesthetic criteria to evaluate the quality of artworks from each discipline	**Review ...** • The speech • The descriptive passage • The tonal composition • The collage • The photograph or painting • The dance

EXPANDING LANGUAGE ARTS EXPERIENCES IN THE CURRICULUM CYCLE

Beauty: In the Eye of the Beholder?

The listings under "Encounter," "Learn," and "Create" in the model theme cycle emphasize skills and knowledge associated with aesthetic literacy. While aesthetic literacy both relies on and strengthens basic communication skills, teachers are encouraged to extend the cycle with communication-based activities. Suggestions follow.

Reading

- Research different art styles
- Research various literary artists and their techniques
- Research styles of architecture through the ages
- Research influences on above styles (what brought them into being)

Listening

- Listen to radio "voices," analyzing them as melodic, abrasive, folksy, etc, analyzing the effect of the voice quality

Speaking

- In small groups, select the "most beautiful" from a group of paintings, photos, fabrics, etc., and justify the choice to the class

Media

- Use videos and art and architecture books to view styles
- Study magazines for different styles of art and architecture
- Use a drafting program to create a building or city in a certain architectural style
- Use the computer for writing projects

Writing:

- Write a persuasive article on why certain things are not art
- Write a justification or condemnation of NEA-supported art
- Write about how the perception of human beauty has changed though time
- Write about how the perception of beautiful art or architecture has changed
- Argue what comes first: changes in culture or changes in art and architecture

Assessment for Beautiful Tools Curriculum Cycle

Selected Achievement Standards:

- Weigh the effectiveness of art that functions in different ways.
- Use media, techniques, and organizational principles in visual art to achieve intended effect.
- Identify and discuss ways that the automobile has influenced part and contemporary lives.
- Explain how science and art work together in some aspect of the automobile.

Task: Create a script for a 30-60 second automobile commercial which focuses on the technical, economic, and artistic strengths of a selected automobile. Optional: Create an audio or video tape of the student script.

Scoring Rubric:

	N	B	P	A
Organization, including order, structure, and transitions enhances the persuasiveness of the script.				
Word choice conveys the intended message in an interesting, precise, and convincing way.				
The writing has an easy flow and rhythm when read aloud, and demonstrates appropriate language.				
Content demonstrates an understanding of technical aspects of the automobile.				
Content demonstrates an understanding of economic considerations and their use in persuasion.				
Content demonstrates an understanding of the artistic features and value of the automobile.				
Optional: The audio/video production enhances and extends the message of the script.				
Optional: The production combines elements (words, images, sounds, music) in an appropriate and effective manner.				

N	*Not Yet*	*Student is not yet able to write a convincing commercial.*
B	*Basic*	*Student understands the basic elements of writing for commercials.*
P	*Proficient*	*Student communicates persuasively.*
A	*Advanced*	*Student has achieved excellence in writing ad copy and understanding saleable features of automobiles.*

Assessment for Beauty Curriculum Cycle

Selected Achievement Standards:

Use logical reasoning, supportive evidence, and effective language and organization to persuade audience.

Demonstrate an awareness of aesthetic criteria in oral presentation.

Select and use subject, language, style, and organization to achieve contrast.

Use the writing process to generate ideas for speaking and for evaluating and revising work.

Demonstrate an understanding of how personal and cultural experiences influence interpretation and views on aesthetics.

Task:

Choose a work of art which might be considered "not beautiful" and deliver a speech to classmates arguing that it should be included in a gallery. Conduct research about the artist and his/her cultural and historical setting.

Scoring Rubric:

	1	2	3	4	5
Explored all research possibilities.					
Avoided plagiarism of any source.					
Used note-taking and organizing strategies.					
Language was appropriate and persuasive.					
Used accurate and relevant supporting material.					
Presented information logically; organized.					
Used effective gestures, movement, posture.					
Voice was audible and well-modulated.					
Described work of art by referring to subject, design elements, medium, and qualities.					
Analyzed and interpreted work of art by referring to features of period and style, feelings evoked by the piece, and elements of artistic merit.					

On this scoring scale, 1 represents the lowest level of achievement and 5 represents the highest level.

FOCUS QUESTIONS: What makes an artistic medium work? How is it done?

ENCOUNTER

(The purpose of a visit with an artist is to acquaint students with a particular medium, method, or function of the visual arts. What students learn in this encounter may be adapted and made more specific to fit the particular visiting artist.)

- **An Artist in the School shares own work with students and discusses objectives, themes, and methods, encouraging students' questions.**

LEARN

Perceive and Analyze

- Listen effectively, anticipating meaning, taking notes, and visualizing what is heard
- Respond as a listener by asking questions, following directions, and giving verbal and nonverbal feedback
- Identify and explain the intention of the artist, and explore how that intention influenced the artist's subjects and methods
- Describe the elements, structures, and forms typical of the artist's work, citing specific examples in a particular work
- Analyze and describe the elements of a particular work that make it unique, interesting, and expressive

CREATE

ENCOUNTER

LEARN

Communicate

- Select and use subjects, media, and techniques which demonstrate an understanding of the artist's work
- Apply media, techniques, and processes in the visual arts with the skill and sensitivity to achieve the intended effect
- Use the writing process to generate ideas for writing and to refine writing over time, evaluating what is gained and lost in revision
- Adapt writing to audience and purpose, selecting and presenting detail effectively and observing the conventions of the writing form
- Create characters, environments, and action that communicate to an audience
- Improvise and refine dialogue and gesture to create interesting dramatic characters and events
- Sustain credible characters and action in dramatic performances
- Select musical scores which demonstrate an understanding of the effects of musical elements and forms
- Use choreographic principles and processes to transfer a visual pattern to the kinesthetic
- Improvise to invent movement and to solve movement problems

CREATE

- Use knowledge of artist's methods, subjects and intentions to create **a work of visual art** in a similar style
- Write **an article** about the artist for submission to a student art magazine
- Write **a character sketch or a short story** based on a subject in one of the artist's works
- Create and perform **a dramatic scene** which begins or ends with a scene/concept from one of the artist's works
- Choreograph **a dance phrase and select music** which expresses a feeling, situation, or idea in one of the artist's works

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ENCOUNTER

Review ...

- The artist's work
- Notes on the artist's talk(s)

LEARN

Connect Cultures and Other Content Areas

- Describe the relationship of the artist's work to her/his culture
- Explain how the artist's experience has influenced his/her art
- Identify the artistic influences on the artist's work
- Compare the artist's work to other contemporary models
- Explain connections between the artist's work and another discipline like history, science, or math
- Explain how an artist may contribute to society
- Describe the knowledge, skills, and attitudes necessary to pursue an interest in visual art

CREATE

ENCOUNTER

Review ...

- The artist's work
- Notes on the artist's talk(s)

LEARN

Interact and Reflect

- Collaborate effectively in the planning, practicing, and polishing processes
- Explain interpretations and artistic choices to peers
- Communicate personal perceptions clearly and constructively, citing details and offering suggestions
- Analyze the collaborative process and suggest ways that planning, practicing, and polishing could be improved
- Examine various interpretations of a work of art, literature, or performance as a means of understanding and evaluating it
- Establish a set of informed criteria and use it to evaluate the effectiveness of works of visual art, literature, and performances
- Examine the effects that art can have on a person's life

CREATE

Revisit ...

- The work of visual art
- The article
- The character sketch or short story
- The dramatic scene
- The dance movement and selected music

FOCUS QUESTIONS: How can you get the most out of a concert? How do you evaluate one?

ENCOUNTER	LEARN	CREATE
• **Attend a concert of a symphony, choral group or chamber music** ***(This encounter may be adapted to a variety of concert music presentations)***	**Perceive and Analyze** • Listen to music with focused attention, adapting behavior to the context and style of music performed • Identify and describe music forms and styles, using the vocabulary of music • Demonstrate the ability to perceive and remember music events by describing in detail significant events in a performance • Identify the sounds of a variety of instruments, as well as types of voices • Describe the elements, principles and expressive devices in a musical performance that make it unique, interesting, and expressive	

ENCOUNTER	LEARN	CREATE
	Communicate • Adapt writing to audience and purpose, selecting and presenting detail effectively and using the conventions of language and journalism • Use the writing process to generate ideas and to revise writing over time, evaluating what is gained and lost in revision • Select and use subject matter, media, organizational principles and processes in the visual arts to communicate meaning • Use intellectual skills such as analysis, synthesis, and evaluation to initiate, define, and solve specific challenges in visual art • Adapt harmonic accompaniments, embellishments, and variations in a consistent style, meter, and tonality • Sing or perform music expressively, using dynamics, phrasing, and interpretation well • Apply choreographic principles and processes to transfer a musical pattern to the kinesthetic • Concentrate and focus to perform movement skills with competence and confidence	• Write **a critical review** of the concert for the local/school newspaper • Write **a descriptive passage or a poem** on an impression created by one of the works performed in the concert • Create **a collage** conveying the mood or feeling created by one of the works performed in the concert • Select **a melody** from the concert and play it or sing it as a group • Choreograph **a dance movement** for a recording of one of the works performed in the concert

ENCOUNTER	LEARN	CREATE
	Connect Cultures and Other Content Areas	
Remember ... • The concert of a symphony, choral group or chamber music	• Classify the concert material by genre, style, historical period, or culture and compare the work to other well-known examples • Accurately describe the role of music in the cultures and time periods in which musical selections were created • Explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts • Explain ways in which aspects of theater—"stage presence," lighting, costuming—contributed to the effect of the concert • Identify and describe the lives, works, and influence of musicians and composers associated with the concert material	

ENCOUNTER	LEARN	CREATE
	Interact and Reflect	
	• Engage in discussion to clarify thoughts; explore issues, feelings, and experiences; and extend understanding • Express responses to and personal preferences in the work as a whole, as well as specific aspects of the concert and created works • Reflect on various interpretations of a work as a means of understanding and evaluating • Improvise, reflect, experiment, and revise as part of the creative process, evaluating each phase and justifying changes • Establish a set of specific aesthetic criteria and apply it to evaluate own work and work of others • Evaluate the concert and the created works by comparing them to similar or exemplary models • Analyze the effect of one's own cultural experiences on artistic work • Explain the knowledge, skills, and discipline needed to pursue an interest in music	**Review ...** • The critical review • The descriptive passage or poem • The collage • The musical performance of a melody from the concert • The dance movement
Remember ... • The concert of a symphony, choral group or chamber music		

Activities suggested for

Attending a Concert

PREPARATION FOR THE EVENT

1. Plan activities and select materials that will prepare the students to understand and appreciate the anticipated encounter. If the concert involves a particular group (e.g., symphony orchestra, string quartet, etc.), it would be helpful to review the instruments that make up that group. It is vitally important that the teacher sets a mood of eager anticipation about the upcoming event.

2. Obtain a list of the musical examples that will be performed at the concert. Choose at least one example for which a recording can be played for the students, giving them a chance to become familiar with at least part of the concert repertoire. Work with the music teacher or specialist to highlight characteristic or unique musical items that can be pointed out to the students.

3. If any of the music scheduled for the event is *programmatic*, the story that the music intends to convey should be reviewed in advance. Example: *The Moldau* by Bedrich Smetana tells a detailed story of the path of a river from its origin in the mountains to its termination in the mighty ocean. An awareness of the story can contribute to an understanding an appreciation of the musical performance.

4. Discuss concert behavior and etiquette with your students, stressing the importance of permitting all the people in the audience to enjoy the performance in comfortable and quiet surroundings. When is applause appropriate and when is it not? (In the middle of a four-movement symphony, for example.) What type of applause is best-suited for the concert hall? What is a standing ovation, an encore? Will there be "open seating" or "reserved seating?" What is appropriate attire for the event? Why is popcorn not sold in the lobby during a concert? Describe to them the purpose and function of ushers, emergency exits, aisles, lobbies, and handicapped facilities. If the performance is coming to the school, adapt this activity to stress the importance of school hosts being polite and gracious to the invited performing "guests."

5. Prepare a vocabulary list with pertinent names and terms (instruments, composer/performer names, musical terminology). Use as a class activity for discussion. Have students create word search puzzles for each other. Include some of the terms in a spelling test.

DURING THE EVENT

1. Seat the students in such a way they can best enjoy the performance. The teacher can model good concert behavior by setting a good example and by leading the applause at appropriate spots.

2. If printed programs are provided, encourage the students to read the information about the music, the composers, the conductor; the performers, and (if necessary) the guest artists. Save the programs for review in the classroom later.

3. If possible, try to get permission for your group of students to tour the theater before or after the event. Point out the dressing room areas, the rest areas, the emergency exits, and the specialized theatrical equipment (spotlights, curtains, sound system, etc.).

4. It might be possible to arrange for your students to meet some of the concert performers before or after the event. Some performers are gracious enough to answer a few questions or sign a few autographs.

AFTER THE EVENT

1. Clip examples of concert reviews from newspapers to share with the students. Have students write their own concert reviews which describe the musical event and express some opinion or reaction. An additional writing activity might include writing a short poem or haiku related to one of the concert examples. Yet another writing activity would be to write "thank you" notes to the performers—especially appropriate if the performers visited the school.

2. Using a recorded example of one of the concert numbers, have students create artwork which is "inspired" by musical listening. The artwork and poems (above) can be combined into a videotaped montage which can be accompanied by narration and/or musical background. The videotape can be shown at parents' night or students can take turns taking it home to share with parents.

3. Focus on one of the composers included in the musical encounter to do an in-depth study of "The Life and Times of _____(fill in the composer)." Some projects that could be included are:
   a. Student notebooks compiling information presented or encountered
   b. Make a list of compositions by the composer
   c. Create a short play enacting important scenes from the composer's life
   d. If a video-documentary is available (Disney's bio-pic about Beethoven, *The Magnificent Rebel*, for example), arrange a showing for your students.
   e. Collect and study portraits of the composer

f. Create a *This is Your Life* or *I've Got a Secret* type of dramatic presentation to showcase what your students have learned about a particular composer.

4. Select one of the musical examples from the concert to use as the basis for a short choreographed work for students. Rehearse and present for another group of students. Costumes and scenery can be created, if desired. The nature of the choreography, just like music, can either tell a story or be abstract. The result can be performed live or videotaped for later presentation.

5. If the concert contains famous tunes or literature that can be obtained in arrangements suited for student performance, the students can plan their own "concert event". The music teachers can help you find literature for group performance. This would be an opportunity for your students who take private lessons to share their talents in a recital situation. The students can write their own programs, including information about the music, the composers, and the performers.

6. Students can prepare a bulletin board display featuring highlights of their concert experience including, for example:
   a. a seating chart of the symphony orchestra
   b. a map of the theater
   c. photographs of students at the event
   d. copies of poems, art work, thank you letters, and other products inspired by the event

7. Find and view examples of movies/shows in which a concert is a pivotal point of the action. *The Phantom of the Opera*, *The Competition,* and *The Man Who Knew Too Much (Hitchcock),* are some examples.

8. There is much that can be viewed humorously about concert settings and traditions. The humor of Victor Borge, Anna Russell, Gerard Hoffnung, and P. D. Q. Bach (Peter Schickle) can provide material for discussion, comparison and delight for older students. It might be pointed out that these are not the least bit funny unless you understand the conventions on which they are based.

9. Students can keep a notebook detailing the preparation for the concert event, their reactions to the actual event, and their responses to the activities following the event. As a part of this notebook, students could create their own "Ideal Dream Concert" in which they could create their own hypothetical concert program, including the titles of the music numbers, information about the composers and performers, and other program notes. The notebook should include some explanation to justify their selections.

Assessment for Concert Curriculum Cycle

Selected Achievement Standards:

- Adapt writing to audience and purpose, selecting and presenting detail effectively and using the conventions of language.
- Describe the elements, principles and expressive devices in a musical performance that make it unique, interesting, and expressive.
- Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria to personal listening and performing.

Task: Students will prepare a list of criteria to use in selecting performances for a musical talent show in the school. The criteria should indicate what types of musical materials are preferred for the target audience.

Scoring Rubric:

The criteria:	N	B	P	A
are well thought out, organized and clearly presented.				
are presented in such a way as to achieve the goal of encouraging talented students to participate.				
identify types of performance groups (solos, small or large ensembles) preferred for the program.				
limits the number and length of selections and duration of the program.				
encourages a high level of performance (quality content and skills).				
describes those things that may not be acceptable.				
communicates clearly all expectations of those selected for the program (rehearsal, performance times, dress, parental involvement).				
clearly describes the audition process (time and setting) and the adjudication procedure (who will select, the importance of variety and proficiency).				
addresses practical considerations such as audition sign-up procedures and deadlines.				
identifies a theme for the program that will help students in their selection of materials.				
shows sensitivity to those who might not be selected for the final program.				

N	*Not Yet*	*Student is not yet able to express ideas effectively.*
B	*Basic*	*Student understands the basic elements of musical performance and audition procedures.*
P	*Proficient*	*Student communicates important ideas effectively and anticipates important questions.*
A	*Advanced*	*Student has achieved excellence in developing appropriate criteria which are clearly and succinctly presented.*

Assessment for Concert Workshop Curriculum Cycle

Competency Areas: ANALYZING and COMMUNICATING

Content Standards: Students will identify basic elements, devices and characteristics of the arts.
Students will purposefully select form and techniques.

Selected Achievement Standards:

- Adapt writing to audience and purpose, selecting and presenting detail effectively and using the conventions of language.
- Describe the elements, principles and expressive devices in a musical performance that make it unique, interesting, and expressive.
- Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.

Task:

Students will prepare a list of criteria to use in selecting performances for a musical talent show in the school. The criteria should indicate what types of musical materials are preferred for the target audience.

Evaluation Criteria:

Level One	Shows no understanding of criteria for talent show selection. Does not express ideas to others effectively.
Level Two	Shows a rudimentary understanding of talent show criteria, including basic elements, such as length of musical selections, audition place, time and process. Expresses some interesting ideas, but not clearly or thoroughly.
Level Three	Shows a basic understanding of talent show criteria, including the basic elements listed above and describes musical groupings and styles preferred for the program and clearly defines the adjudication process. Also, describes those things which will not be acceptable (lip-synching, for example). A theme might be suggested. Expresses criteria in an understandable manner.
Level Four	Shows a clear understanding of what it takes to present a good musical talent show, including a clear delineation of the expectations of those selected (rehearsal and performance times, what to wear, will parents be allowed/expected to attend). A theme which provides unity and organizational structure is included. Expresses the criteria in a clear and succinct manner.

FOCUS QUESTIONS: What makes theater work? What does it teach us about community?

ENCOUNTER	LEARN **Perceive and Analyze**	CREATE
• **View or attend a theatrical performance**	• Identify and describe the visual, musical, literary, and kinetic elements of dramatic performances • Analyze descriptions, dialogue, and actions to discover, articulate, and defend interpretations of character and theme • Identify and describe acting techniques • Explain the functions and interrelated nature of scenery, properties, lighting, sound, costumes, and makeup in creating the dramatic environment • Express and support the meanings found in dramatic performances • Demonstrate understanding of the elements and theory of criticism	• Write **a review** of the performance for publication in the local/school newspaper

ENCOUNTER	LEARN **Communicate**	CREATE
	• Use improvisation, self-evaluation and collaboration to refine dialogue and action • Create and sustain characters, environments, and actions that convey story and meaning to an audience • Concentrate on the role assumed and interact credibly as invented characters • Develop set designs conveying environments that support the text • Incorporate music, movement, and visual elements to express ideas and emotions in dramatic performances • Use research to evaluate the validity and practicality of artistic choices • Apply technical knowledge and skills to create safe and functional scenery, properties, lighting, sound, costumes, and makeup • Design and implement effective stage management, promotion, and business plans • Adapt writing to audience and purpose, selecting and presenting details effectively and observing the conventions of language • Use the writing process to generate ideas and to revise writing over time, evaluating what is gained and lost in revision	• Produce and present **a theatrical performance,** from concept through scripting, casting, rehearsing, designing, promoting, and presenting • Create a work of visual art in response to the theater experience or a portrait of a character • Use the themes in the theater production to inspire a short video piece adapting those themes to local issues

ENCOUNTER	LEARN	CREATE
	Connect Cultures and Other Content Areas	
• **View a filmed version of a previously seen theatrical performance**	• Compare how ideas and emotions are expressed in theater, dance, music, film, and literary and visual arts • Explain the advantages and disadvantages of drama in the theater as opposed to drama on film and television • Explain how music, dance, visual art, and literature contribute to theater • Explain how technology can be used to enhance dramatic performances • Analyze the relationship between cultural values and freedom of expression in theatrical performances • Identify cultural and historical sources for a dramatic performance • Draw conclusions about a culture based on its theatrical works and traditions • Identify and compare various settings and reasons for creating dramas	

ENCOUNTER	LEARN	CREATE
	Interact and Reflect	
	• Collaborate in the improvisation, rehearsal and production processes • Justify artistic choices to peers • Give feedback on artistic choices to peers clearly and constructively, citing specific details and suggesting alternatives • Analyze the collaborative processes and make suggestions for improving planning, producing and revising • Explain the roles of cooperation, communication, consensus, risk-taking, sympathy and empathy in the collaborative process • Analyze the aspects of working in theater that apply to community life • Use knowledge of theater and personal preferences to evaluate own work and work of others in theater • Describe the knowledge, skills, and discipline needed to pursue an interest in theater	• Collaborate and evaluate throughout the process of producing **a theatrical performance,** from concept through scripting, casting, rehearsing, designing, promoting, and presenting

Report for Drama
Student Scoring Sheet

School_____ Date_____ Teacher_____ Principal_____

STUDENT NAME	NARRATIVE PANTOMIME ACTIVITY					PLANNING	
Mastery: *3 - Exceeds Expectations* *2 - Meets Expectations* *Non-Mastery:* *1 - Does Not Meet Expectations*	Demonstrates concentration and believability in drama activities 1	Uses details from sensory recall to establish character and/or environment 2	Uses pantomime objects in order to create environments 3	Uses language to communicate thought, feeling and character 4	Expresses original and imaginative ideas 5	Contributes to the planning and playing of scenes developed by small groups 6	Interacts with and supports peers and co-creators 7
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25.							
Mastery							
Non-Mastery							

Report for Drama
Student Scoring Sheet

School_____ Date_____ Teacher_____ Principal_____

STUDENT NAME	SCENE SHARING/EVALUATION				
	Establishes Character Through				
Mastery: *3 - Exceeds Expectations* *2 - Meets Expectations* *Non-Mastery:* *1 - Does Not Meet Expectations*	Movement 8	Dialogue 8	Projection 8	Enunciation 8	Composite Score 8
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Mastery	197				
Non-Mastery					

THEATRE ASSESSMENT (From a Draft of NAEP Assessments)

4TH GRADE

Content Standard: Acting by assuming roles and interacting in improvisations.

In assessing acting, three areas need to be addressed:

A. Physicalization
   1. Pantomime skills (folding clothes, picking apples, etc.)
   2. Characterization (type of character, walk, age, mannerisms, profession, etc.)
   3. Emotion (excited, angry, sad, etc.)

B. Voice
   1. Audible, Enunciated
   2. Characterization (age, mannerisms, accent, etc.)
   3. Variety (pitch, tone, tempo, etc.)
   4. Emotion
   5. Dialogue:
      a. 1-4 for voice
      b. Appropriate to character
      c. Interacts appropriate to scene and to other characters

C. Believability
   1. Concentration, focus, commitment
   2. Sustains physicalization, voice throughout scene
   3. Interacts, is in rapport with other actors (eye contact, listening, not showing off or upstaging, etc.)

WHOLISTIC Rubrics for all three areas

1. Student showes no evidence of characterization; voice is inaudible; no concentration; no appropriate interaction with others in scene.
2. Student makes attempt at characterization using voice and physicalization; character is not maintained; lack of concentration and focus; character is not very believable; voice may be inaudible or not enunciated some of time; little interaction or rapport with others.
3. Student has a definite character with appropriate physical and vocal qualities; some dialogue and interaction; student may go in and out of character; may not maintain concentration and focus.
4. Student sustains well-rounded character with appropriate physicalization and voice qualities, including an emotional component; dialogue is appropriate and "full" of the character; interacts whole heartedly with other characters; character is very believable, with full concentration and focus; character is multi-dimensional.

ANALYTIC Rubrics for each area

PHYSICALIZATION

1. Student makes no attempt at physicalization of character.
2. Student makes an attempt at physicalization; character not sustained; is believable sometimes, but flat without concentration and energy; pantomime is unclear.
3. Student exhibits believable pantomime skills most of time; makes definite attempt at physical characterization; may not be aware of or show emotional life; character somewhat developed and sustained throughout most of the scene.

4. Student exhibits skilled and believable pantomime; shows definite physical characteristics of character (walk, mannerisms, etc.); shows emotional state of character; character is "full," clear, well-developed, sustained throughout scene.

VOICE

1. Student is inaudible; does not enunciate; makes no attempt at characterization of emotion or dialogue.
2. Student makes small attempt at vocal characterization; can be heard and understood most of time; dialogue is lacking believability and energy and although student does interact sometimes with others, it also lacks believability.
3. Student makes definite attempt at vocal characterization; voice is audible; enunciated most of time; has some vocal variety; dialogue is appropriate and interaction is attempted.
4. Student uses voice well to establish definite, clear character; voice is audible and enunciated; dialogue is believable and in definite relationship with other characters.

BELIEVABILITY

1. Student is not believable, with no concentration and focus; does not attempt to stay in relationship/rapport with others.
2. Student makes some attempt at concentration, but is easily distracted; interaction is disjointed; there may be some showing off, mugging for the camera, shyness or embarrassment; character is one-dimensional and flat.
3. Student shows concentration and focus; physical and vocal characterization; character shows potential for multi-dimension; characterization is somewhat successful; is in relationship/rapport most of time.
4. Student sustains concentration and focus, physical and vocal characterization believability; is in definite rapport/relationship with other characters; character is very real, believable, multi-dimensional.

SUGGESTED ACTIVITIES
Using the Movement Elements

Space

1. Explore the eight basic locomotor activities (walking, running, jumping, hopping, skipping, sliding, galloping, and leaping). Make up a movement which travels on your back. Discover a locomotor movement which travels on one hand and one foot. On two hands and two feet. On your side. On your stomach. Create your own way of locomoting around the room. Perform these locomotor movements to the class.

2. Perform these same locomotor movements forward, backward, sideways, and diagonally across the room. Explore the same movements using levels: low, high and middle. Explore these movements with several people together in a clump, in long lines, and moving independently in random fashion around the room.

3. Explore axial movements which stay in one place, and do not travel (twist, turn, lift, drop, press, pull, stretch, swing, bend). What other axial movements do you know? Make up one new one and teach it to someone.

Time

4. Move different parts of your body on a steady beat--move your head, shoulders, hips, arms, feet, hands, back, and knees. Explore varying tempos (slow, medium, fast).

5. Explore sustained, continuous slow movements using many different body parts at once. Fill the room with sustained movement. Now explore movement which is sharp, sudden and fast. Make-up a sequence with a beginning, middle and end which combine sustained movement with sharp sudden movement.

Energy

6. Explore movements which are strong and powerful (punches, kicks, slashes, karate chops). Now explore movements which ar very light and delicate. Make up a movement phrase (with a beginning, middle and end) which combines strong and light movements.

7. Create movement to these words--vibrate, swing, punch, slash, press, dab, flick, float, glide, creep, march, slither, and perch. Divide the class into groups of three or four. Ask each group to develop a movement phrase using four locomotor and axial movements. Perform them for the group.

Discussion Questions

After viewing a dance, discuss the performance as a class.

1. What was the dance style (ballet, modern, jazz, tap, jitterbug, flamenco, social dance, Balinese, African, Native American, etc.)?

2. What was the choreographer's intent or the theme of the piece (i.e., to tell a story, to entertain, to utilize abstract, gestural movement, to explore a social issue, to worship or celebrate an occasion, etc.)?

3. How did the dance progress to accomplish this intent? What choices has the choreographer made? Describe specific things which happened in the piece to give you your impressions.

4. How did the technical aspect help or hurt the piece (lights, costumes, sets)?

5. What impact did the music, live sound or silence play?

6. On the video, look at one or two small sections of a dance piece and replay several times. Discuss the choreographers use of level, directionality, spacing, partnering, body parts used, movement quality, expression and rhythm. How do these combine to create a desired effect? Why do you think the choreographer may have selected these elements?

THEATRE ASSESSMENTS TASKS (From a Draft of NAEP Assessments)

GRADE 4

THE PARK*

*This could also be the basis for an 8th grade level task.

Criteria for Assessment

Content Standard Addresses: Creation and Performance:

B--Basic elements of characters/roles

C--Basic elements of scenery and props

Achievement Standard(s) Assessed: Proficient

B--Use movement and voice to explore a variety of roles

C--Choose a playing space, select and organize materials

Description of Set (Pre-Assessment Preparation)

Number of Students: 8 to 10

Time Required: 30 to 40 minutes

Method(s) of Assessment:

1. Group discussion
2. Performance-based: role playing, criteria checklist
3. Audio/videotape recordings: oral critique (self), audience response (group)

Physical set-up of Testing Space:

Clear space with "found" classroom furniture and objects available: e.g., chairs, wastebaskets, desks, boxes, etc.

Directions to Facilitator(s):

The Script (Instructions)--(Attached)

Definitions-- critique, improvise (improvisation), in role, side-coach

Physical Directions

Empower the students. Position yourself and define the parameters (the space) in which they can create.

Roles and Responsibilities

Clearly communicate each task and completely play it out before proceeding to the next task. This is a developmental process.

Directions to the Students:

Expected Outcomes/Group Performance

Cooperative interaction

Score guide

Attitude

Contribution to the group effort

Expected Outcomes/Individual Performance

Concentration
Verbal and non-verbal expression
Justification/motivation

Score Guide--
Appropriateness (of role to setting and situation)
Incorporates detail
Sustained involvement

Attached chart (developed by Barbara Salisbury Wills)

Resources

Physical Materials--Scripts for facilitators; audiotape recorder; VCR/camera/monitor

Means of Creating a Record--Videotapes of student actions; audiotapes of student discussion

SCRIPT FOR THE PARK

Group Performance:

Through discussion, the group identifies "the park." The location and nature of the park will reflect the region, culture and interests of the group.

Individual Performance:

Task 1: Contribute one set piece or design idea and place it in the park. Explain your contribution to the group. (Audiotape the explanations.) This is the SET DESIGN.

The Facilitator announces the season, day of the week, time of day and weather: "We are going to explore and improvise a day in the park. It is midday on a hot, summer Saturday afternoon."

Task 2: Create a role for the park. One at a time, enter in role, connect with or use the set (place), then exit. (Do not interact with another person.)

Task 3: One at a time, enter in role, connect with the set, connect with another role player (verbal or non-verbal), then exit in role.

Task 4: Bring your role to the park for a reason. Once in the park, remain engaged in your activity.

The Facilitator adds a conflict: Announce ("in role" as police or park security or "side-coach" as P.A. system), "A boa constrictor has escaped from the zoo and is thought to be in the area. Please use extreme caution." (Scene ends after all exit.)

Task 5: Play back the video of Task 4. Each student is instructed to observe him/herself. Individual oral critiques will be audiotaped.

Task 6: Large group discussion of the dramatic scene that developed when conflict was added to the situation.

OBSERVATION FORM
CLASSROOM DRAMA/THEATRE BEHAVIORS

School_____

Name of Student_____

Grade____ Age___ Classroom Teacher_____

Observer_____ Date_____

CLASSROOM DRAMA/THEATRE BEHAVIORS

CONCENTRATION
- follows directions
- sustains involvement in activity

IMAGINATION
- contributes original ideas
- reacts spontaneously
- solves problems creatively
- incorporates imaginative detail

COOPERATIVE INTERACTION
- contributes to group effort
- listens courteously to others
- takes turns
- assumes role of leader
- assumes role of followers
- accepts group decision

NONVERBAL EXPRESSION
- uses appropriate gestures
- uses appropriate movement

VERBAL EXPRESSION
- speaks clearly
- speaks expressively
- improvises dialogue

EVALUATION AND CRITICAL ANALYSIS
- makes constructive contributions to discussion and evaluations
- incorporates improvements into playing

ATTITUDE
- cooperative, involved
- shy, inhibited
- disruptive, hostile

THE PARK
Criteria to be Assessed

Content Standards Addressed: Creation and Performance

B--Basic elements of characters/roles
C--Basic elements of scenery and props

Student Outcomes

4th Grade Level

Task 1
- Identifies and alters space to create suitable environments or settings
- Adapts objects to represent other objects
- Contributes to group effort

Task 2
- Places self in pretend situation
- Uses appropriate movement to suggest a character
- Makes contact with objects in the imaginary environment and communicates size, shape, weight, etc.

Task 3
- Listens and responds to others
- Communicates the activity of a character through movement
- Improvises dialogue to communicate character
- Sustains involvement in activity

Task 4
- Demonstrates transformation of objects, self and others
- Reacts spontaneously in role
- Sustains involvement in activity

Tasks 5 and 6
- Self-evaluation (written) or audiotape (in progress)

8th Grade Level

Task 1
- Selects properties and set pieces suitable to setting and/or situation
- Recognizes the basic elements of scene design in the placement of set pieces (orders visual aspects of an environment)

Task 2
- Exhibits a recognizable role appropriate to the situation
- Demonstrates a sensory awareness of the environment in movement and gesture
- Uses pantomime to manipulate imaginary objects

Task 3
- Uses movement to communicate feeling and mood of character
- Conveys a relationship or emotional response to imaginary objects
- Interacts and suggests a relationship with another role (character)

Task 4
- Improvises language and action appropriate to situation and character's objectives
- Demonstrates through dramatic action an emotional attitude
- Responds (reacts) in role to a change in the dramatic situation
- Sustains characterization

Tasks 5 and 6
- Self-evaluation (written) or audiotape (in progress)

Additional Resources:
Choreography and Dance in the Classroom

Blom, Lynne Anne and L. Tarin Chaplin. The Intimate Act of Choreography. Pennsylvania: University of Pittsburgh Press, 1982.

Campbell, Linda. Teaching and Learning Through Multiple Intelligences. Washington: New Horizons for Learning, 1992.

Elifeldt, Lois. A Primer for Choreographers. California: Mayfield Publishing Company, 1967.

Gilbert, Anne Green. Teaching the Three Rs Through Movement Experiences. Minnesota: Burgess Publishing Co, 1977.

Hayes, Elizabeth R. Dance Composition and Production. New Jersey: Princeton Book Company, 1993.

Holt, Shirley Ann. On the Move: Lesson Plans to Accompany Children Moving. California: Mayfield Publishing Company, 1993.

Jonas, Gerald. Dancing: The Pleasure, Power and Art of Movement. New York: Harry Abrams, Inc., 1992.

Kaufmann, Karen A. (Editor) A Collection of Creative Movement Lesson Plans. Written by Montana Teachers. Missoula, MT, 1989.

Towers, Dierdre. Dance Film and Video Guide. Princeton, NJ: Princeton Book Company, 1991.

FINE ARTS PORTFOLIO SUMMARY

HIGH SCHOOL DRAMA RUBRIC

The student shall have had the opportunity to...	Assessment Device	3 Well Done 2 Met 1 Needs Work
Understand and know basic stagecraft terms, the elements of lighting, costuming, props, makeup and play selection as well as historical background.	Teacher Test	
Apply good knowledge of dramatic concepts, elements, as well as good writing techniques to enhance enjoyment of how theatre works.	Student Critique	
Discover the underlying theme/s of an existing play and develop the production geared to a specific audience.	Collaborative Statement or Concept	
Write a character autobiography using lines of an existing work as the basis for the character's life.	Student Character Analysis	
Memorize a short passage from an existing work, applying knowledge of dramatic concepts, elements, principles, theories.	Teacher/Peer/Self Observation	
Demonstrate knowledge of character development.	Student Collages/ Line Drawings	
Apply knowledge of technical theatre and acting (all areas of the dramatic arts) by participating in a variety of (several) theatre productions.	Student Performance Video/Cassette Pictures/Program	
Apply knowledge of dramatic concepts, elements, principles, theories and processes by writing a narrative based on personal experience.	Teacher/Peer/Self Review/Critique	
Understand the importance of working with fellow students--that good theatre is a cooperative art.	Student/Teacher Assessment	
Reflect/appreciate the experience/growth.	Student Centered Narrative (written or oral)	

Student's name_____

Comments:

CREATE AND SUSTAIN CHARACTERS, ENVIRONMENTS, AND ACTIONS THAT CONVEY STORY AND MEANING TO AN AUDIENCE				
	OUTCOME	**EXCEEDS EXPECTATIONS**	**MEETS EXPECTATIONS**	**DOES NOT MEET EXPECTATIONS**
1.	Create a character using the three tools of voice, body, mind.	Transforms self into a character by using all three of these tools.	Transforms self into a character by using two of these tools.	Fails to transform self into a character.
2.	Use the five senses in dramatic activities.	Responds consistently to sensory images through movement.	Responds frequently to sensory images through movement.	Seldom responds to sensory images through movement.
3.	Use the body in a variety of expressive ways.	Selects and uses movements that expand the dramatic activity.	Selects and uses movements inherent to the dramatic activity.	Selects and uses limited movements within the dramatic activity.
4.	Use the voice in a variety of expressive ways.	Selects and uses sounds and voices that expand the dramatic activity.	Selects and uses sounds and voices inherent to the dramatic activity.	Selects and uses limited sounds or voices within the dramatic activity.
5.	Focus on dramatic tasks.	Uses multiple details to enter into the world of the drama.	Uses recognizable detail to enter into the world of the drama.	Fails to use recognizable detail to enter into the world of the drama.
6.	Demonstrate imaginative ideas in dramatic activities.	Creates and enacts a divergent solution to an unresolved dramatic activity.	Creates and enacts a solution to an unresolved dramatic activity.	Unable to create or enact a solution to an unresolved dramatic activity.

COLLABORATE IN THE IMPROVISATION, REHEARSAL AND PRODUCTION PROCESSES				
1.	Demonstrate cooperative while working with classmates in dramatic situations.	Listens respectfully to group members, contributes ideas, and goes along with group decisions.	Listens respectfully to group members and goes along with group decisions.	Fails to listen respectfully to group members or go along with the group decision.
2.	Listen to and reflect on the work of classmates.	Listens actively and uses drama terminology to make a constructive comment following a dramatic activity.	Listens actively and makes a constructive comment following a dramatic activity.	Poor listener and/or unable to comment following a dramatic activity.

IDENTIFY CULTURAL AND HISTORICAL SOURCES FOR A DRAMATIC PERFORMANCE				
1.	Identify the geographic location, historical time period, or cultural background of dramatic material.	Identifies and uses cultural/historical references in a dramatic activity.	Identifies a cultural/historical reference in a dramatic activity.	Cannot identify a cultural/historical reference in a dramatic activity.

BEST COPY AVAILABLE

CRITERIA FOR THE EVALUATION OF CREATIVE DRAMA ACTIVITY - GRADE 3				
	OUTCOME	**EXCEEDS EXPECTATIONS**	**MEETS EXPECTATIONS**	**DOES NOT MEET EXPECTATIONS**
1.	Responds appropriately to leader's directions and signals.	Responds to all three of these directions: maintain personal space, freeze, work silently in pantomime.	Responds to two of these directions: maintain personal space, freeze, work silently in pantomime.	Fails to respond to leader's directions.
2.	Uses the five senses in dramatic activities.	Responds consistently to sensory images through movement.	Responds frequently to sensory images through movement.	Seldom responds to sensory images through movement.
3.	Focuses on dramatic tasks.	Uses multiple details to enter into the world of the drama.	Uses recognizable detail to enter into the world of the drama.	Fails to use recognizable detail to enter into the world of the drama.
4.	Uses the body in a variety of expressive ways.	Selects and uses movements that expand the dramatic activity.	Selects and uses movements inherent to the dramatic activity.	Selects and uses limited movements within the dramatic activity.
5.	Use the voice in a variety of expressive ways.	Selects and uses sounds and voices that expand the dramatic activity.	Selects and uses sounds and voices inherent to the dramatic activity.	Selects and uses limited sounds or voices within the dramatic activity.
6.	Demonstrates cooperation while working with classmates in dramatic situations.	Listens respectfully to group members, contributes ideas, and goes along with group decisions.	Listens respectfully to group members and goes along with group decisions.	Fails to listen respectfully to group members or go along with the group decision.
7.	Creates a character using the three tools of voice, body, mind.	Transforms self into a character by using all three of these tools.	Transforms self into a character by using two of these tools.	Fails to transform self into a character.
8.	Uses conflict (problem) in dramatic activities.	Resolves the conflict inherent in a dramatic activity.	Enacts the conflict inherent in a dramatic activity.	Fails to enact or resolve the conflict in a dramatic activity.
9.	Demonstrates imaginative ideas in dramatic activities.	Creates and enacts a divergent solution to an unresolved dramatic activity.	Creates and enacts a solution to an unresolved dramatic activity.	Unable to create or enact a solution to an unresolved dramatic activity.
10.	Uses elements of Technical Theater in a dramatic activity.	Uses two or more additional sound effects in a dramatic activity.	Uses one additional sound effect in a dramatic activity.	Does not use an additional sound effect.
11.	Listens to and reflects on the work of classmates.	Listens actively and uses drama terminology to make a constructive comment following a dramatic activity.	Listens actively and makes a constructive comment following a dramatic activity.	Poor listener and/or unable to comment following a dramatic activity.
12.	Reflects on own work as part of dramatic activities.	Identifies a personal strength using drama terminology following a dramatic activity.	Identifies a personal strength following a dramatic activity.	Unable to identify a personal strength.
13.	Identifies the geographical location, historical time period, or cultural background of dramatic material.	Identifies and uses cultural/historical references in a dramatic activity.	Identifies a cultural/historical reference in a dramatic activity.	Cannot identify a cultural/historical reference in a dramatic activity.

Report for Drama
Student Scoring Sheet

School_____ Date_____ Teacher_____ Principal_____

STUDENT NAME	SCENE SHARING/EVALUATION				
Mastery: *3 - Exceeds Expectations* *2 - Meets Expectations* *Non-Mastery:* *1 - Does Not Meet Expectations*	Uses beginning, middle, end, and conflict in scene work 9	Uses costumes, make-up, scenery, props, lighting, and sound to enhance drama 10	Listens and reflects as an attentive audience member 11	Reflects on their own work 12	Identifies the geographic location, historical time period, or cultural background of dramatic material 13
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Mastery					
Non-Mastery					

FOCUS QUESTION: How does a dance piece communicate an idea, theme, or emotion?

ENCOUNTER

- **Attend a live dance performance**
- **View on video such dance performances as:**
  - **PBS Series: "Dancing"**
  - **Twyla Tharp**
  - **Martha Graham**
  - **The Nutcracker Suite**
  - **Swan Lake**
  - **MTV rock videos**
  - **Fame**

LEARN

Perceive and Analyze

- Concentrate and focus, attend and respond to extended performances
- Describe the action and movement elements in a dance performance, using the vocabulary of dance
- Identify such structures as AB, ABA, canon, narrative, and call and response
- Identify and describe such dance forms as theme and variation, palindrome, rondo and round
- Identify and explain the intention of the artist and explore how that intention influenced the artist's methods
- Compare and contrast two dance compositions in terms of space, time, and force/energy

CREATE

- Keep **a journal and sketchbook** with sketches, notes, and reflections on dance as an artistic medium

ENCOUNTER

LEARN

Communicate

- Demonstrate movement elements and skills
- Demonstrate the partner skills of copying, leading and following, and mirroring
- Apply choreographic principles, processes and structures to dance compositions
- Demonstrate an understanding of the characteristics of different styles or traditions in dance
- Develop set designs that clearly support the choreographers' intents
- Compose short musical pieces which use the elements of music effectively
- Use standard notation symbols to record musical compositions
- Select and use media, techniques, and processes in the visual arts to achieve intended purpose
- Use organizational principles and functions to solve specific visual arts problems
- Select and use diction, imagery, rhythm and form to achieve intended literary purpose
- Use the writing process to generate ideas and to evaluate and refine writing
- Command an audience's response by varying pitch, tempo, and tone in literary readings

CREATE

To produce a multi-disciplinary dance performance ...

- Create **a series of shapes** which depict an emotion, theme, or idea
- Create **a movement motif** based on a musical selection
- Create a dance which draws on two different styles or traditions
- **Design a set** for dancers to move around, within, over or under
- Compose **a musical score** for a dance
- Create and display **gestural drawings** from dance movements
- **Write a poem or a descriptive prose piece** which uses language to imitate the structures and movements of dance
- **Read poetry or descriptive prose** for audience enjoyment

BEST COPY AVAILABLE

ENCOUNTER	LEARN	CREATE
Relive ... • The live dance performance • And compare such dance performances on video as: PBS Dance Series Twyla Tharp Martha Graham The Nutcracker Suite Swan Lake MTV rock videos Fame	**Connect Cultures and Other Content Areas** • Explain how dance is similar to and different from other forms of art • Identify specific dances belonging to a particular culture, time, and place • Compare the characteristics of dances from various eras and cultures • Analyze how factors of time and place influence the characteristics of dance • Explain the interactive nature of dance and music • Identify the issues of ethnicity, gender, class, age, and physical condition related to dance • Analyze how dance and dancers are portrayed in contemporary media • Explain how technology can be used to enhance dance performance • Identify significant artists in dance and describe their contributions	

ENCOUNTER	LEARN	CREATE
Relive ... • The live dance performance • Such dance performances on video as: PBS Dance Series Twyla Tharp Martha Graham The Nutcracker Suite Swan Lake MTV rock videos Fame	**Interact and Reflect** • Demonstrate the ability to work alone and with a partner or group • Formulate and answer questions about how movement choices communicate ideas • Articulate the reasons for artistic decisions, explaining what is gained and lost in revision • Consider a dance from a variety of perspectives to examine how it communicates meaning • Discuss interpretations of and reactions to a dance with skill and confidence • Evolve and apply specific criteria for making informed, critical evaluations of the quality of a performance • Identify various uses of dance in daily experience • Describe the effects of dance on the dancer	**Recall ...** • The series of shapes depicting an emotion, theme, or idea • The movement motif • The dance drawing on two different styles or traditions • The set design • The musical score for a dance • The gestural drawings from dance movements • The poem or descriptive prose piece and the readings

SUGGESTED ACTIVITIES
Using the Movement Elements

Space

1. Explore the eight basic locomotor activities (walking, running, jumping, hopping, skipping, sliding, galloping, and leaping). Make up a movement which travels on your back. Discover a locomotor movement which travels on one hand and one foot. On two hands and two feet. On your side. On your stomach. Create your own way of locomoting around the room. Perform these locomotor movements to the class.

2. Perform these same locomotor movements forward, backward, sideways, and diagonally across the room. Explore the same movements using levels: low, high and middle. Explore these movements with several people together in a clump, in long lines, and moving independently in random fashion around the room.

3. Explore axial movements which stay in one place, and do not travel (twist, turn, lift, drop, press, pull, stretch, swing, bend). What other axial movements do you know? Make up one new one and teach it to someone.

Time

4. Move different parts of your body on a steady beat--move your head, shoulders, hips, arms, feet, hands, back, and knees. Explore varying tempos (slow, medium, fast).

5. Explore sustained, continuous slow movements using many different body parts at once. Fill the room with sustained movement. Now explore movement which is sharp, sudden and fast. Make-up a sequence with a beginning, middle and end which combine sustained movement with sharp sudden movement.

Energy

6. Explore movements which are strong and powerful (punches, kicks, slashes, karate chops). Now explore movements which ar very light and delicate. Make up a movement phrase (with a beginning, middle and end) which combines strong and light movements.

7. Create movement to these words--vibrate, swing, punch, slash, press, dab, flick, float, glide, creep, march, slither, and perch. Divide the class into groups of three or four. Ask each group to develop a movement phrase using four locomotor and axial movements. Perform them for the group.

Discussion Questions

After viewing a dance, discuss the performance as a class.

1. What was the dance style (ballet, modern, jazz, tap, jitterbug, flamenco, social dance, Balinese, African, Native American, etc.)?

2. What was the choreographer's intent or the theme of the piece (i.e., to tell a story, to entertain, to utilize abstract, gestural movement, to explore a social issue, to worship or celebrate an occasion, etc.)?

3. How did the dance progress to accomplish this intent? What choices has the choreographer made? Describe specific things which happened in the piece to give you your impressions.

4. How did the technical aspect help or hurt the piece (lights, costumes, sets)?

5. What impact did the music, live sound or silence play?

6. On the video, look at one or two small sections of a dance piece and replay several times. Discuss the choreographers use of level, directionality, spacing, partnering, body parts used, movement quality, expression and rhythm. How do these combine to create a desired effect? Why do you think the choreographer may have selected these elements?

Additional Resources:
Choreography and Dance in the Classroom

Blom, Lynne Anne and L. Tarin Chaplin. The Intimate Act of Choreography. Pennsylvania: University of Pittsburgh Press, 1982.

Campbell, Linda. Teaching and Learning Through Multiple Intelligences. Washington: New Horizons for Learning, 1992.

Ellfeldt, Lois. A Primer for Choreographers. California: Mayfield Publishing Company, 1967.

Gilbert, Anne Green. Teaching the Three Rs Through Movement Experiences. Minnesota: Burgess Publishing Co, 1977.

Hayes, Elizabeth R. Dance Composition and Production. New Jersey: Princeton Book Company, 1993.

Holt, Shirley Ann. On the Move: Lesson Plans to Accompany Children Moving. California: Mayfield Publishing Company, 1993.

Jonas, Gerald. Dancing: The Pleasure, Power and Art of Movement. New York: Harry Abrams, Inc., 1992.

Kaufmann, Karen A. (Editor) A Collection of Creative Movement Lesson Plans. Written by Montana Teachers. Missoula, MT, 1989.

Towers, Dierdre. Dance Film and Video Guide. Princeton, NJ: Princeton Book Company, 1991.

FOCUS QUESTION: What makes pottery an art form?

ENCOUNTER

- **Visit a local professional potter's studio or potter's guild**
- **Explore the background of and find pictorial examples of pottery from Eastern, Western, and Native American cultures**

LEARN

Perceive and Analyze

- Listen and view attentively, responding to what is heard and seen by asking questions and using effective note-taking strategies
- Explain the effects of the properties of clay on the making of pottery
- Demonstrate an understanding of the impact of technology on traditional firing of clay
- Generalize about the effects of structure and function
- Analyze what makes a medium, technique, and process effective or not effective
- Expand technical vocabulary to understand and use the language of potters

CREATE

- Keep a **journal and sketchbook** with sketches, notes, and reflections on exploration of pottery as a medium

ENCOUNTER

LEARN

Communicate

- Selectively use qualities and characteristics of pottery techniques, materials, and processes to enhance structure and function of work
- Demonstrate an understanding of traditional pottery designs
- Record and transfer mental images and ideas into a concrete visual form that successfully conveys intentions
- Demonstrate an understanding of parallel ideas and experiences conveyed through metaphor
- Select and use language, imagery, and form to achieve intended effects in poetry

CREATE

- Create a **"functional" piece of pottery,** using a potter's wheel or hand-building techniques
- Use **a traditional decorative technique** to create an image in clay
- Create **a personal artifact** from own culture to symbolize and reflect self
- Design and create **a nonfunctional piece of pottery**
- Write **a poem** which uses making of pottery as the central metaphor for an idea about the creative process

BEST COPY AVAILABLE

ENCOUNTER	LEARN	CREATE
	Connect Cultures and Other Content Areas	
Remember ... • The local professional potter's studio or potter's guild • The examples of pottery from Eastern, Western, and Native American cultures	• Identify specific pieces of pottery belonging to a particular culture, time and place • Compare the characteristics of pottery from various eras and cultures • Analyze how factors of time and place influence characteristics of pottery • Identify musical instruments constructed from pottery materials • Explain how geometric shapes and principles influence pottery	**Recall ...** • The functional piece of pottery • The traditional decorative technique • The personal artifact • The nonfunctional piece of pottery • The poem

ENCOUNTER	LEARN	CREATE
	Interact and Reflect	
	• Explain intentions, processes and materials with others, justifying creative decisions • Use the criteria of critics and artists and personal preference to establish specific criteria for evaluating the quality of pottery • Interpret and critically assess the characteristics, qualities, and processes of own work and work of others	**Recall ...** • The functional piece of pottery • The traditional decorative technique • The personal artifact • The nonfunctional piece of pottery • The poem

FOCUS QUESTIONS: What does the past tell us about the present? How do art and history blend?

ENCOUNTER

(This encounter may be adapted as appropriate for the type of museum)

- **Visit a historical museum**

- **Use encounters with literature, art, theater, dance and music related to the museum to prepare for the museum visit and/or to extend the experience after the visit**

LEARN

Perceive and Analyze

- Identify and describe the elements and organizational components of exhibits in the museum
- Articulate and support conclusions about the people and places depicted in museum exhibits
- Explain the elements and organzaitonal components of a museum exhibit that makes it unique, interesting, and expressive
- Make associations with the people, places, and problems in literary works
- Describe how a choreographer communicated ideas, feelings, or situations in a dance
- Describe how the elements and principles of music in a particular work make it expressive
- Describe how character, setting, and action in dramatic performances combine to express ideas
- Analyze the effectiveness of media, techniques and processes used in a particular work of art
- Articulate and support the meanings found in works of visual art, dance, music, theater, and literature

CREATE

- Keep **a journal and sketchbook** for the museum visit

ENCOUNTER

LEARN

Communicate

- Use print and oral sources to gather information
- Apply knowledge of theme, culture, or era to select artifacts, print sources, art and photographs
- Apply media, techniques, and processes of the visual arts to communicate ideas, experiences, and stories in displays
- Prepare an informative script which communicates information accurately and interestingly
- Use public speaking skills to establish rapport with an audience
- Adapt subject matter and style in writing to audience and purpose, selecting and presenting detail effectively and observing the conventions of language
- Use the writing process to generate ideas for writing and to revise writing over time, evaluating what is gained and lost in revision
- Demonstrate an understanding of the effects of basic elements of music
- Sing or play music expressively, making good use of dynamics, phrasing, and interpretation
- Create

CREATE

- Create **a museum exhibit** to display artifacts, print material, art, and photographs connected by theme, culture, or era
- Create **a trunk show** to take to another classroom and teach other students about a theme, culture, or era
- Publish **a museum guide book**
- Select and **perform music** related to the trunk show's theme, culture, or era
- Select and **perform a movement phrase** related to the trunk show's theme, culture, or era

ENCOUNTER	LEARN	CREATE
Remember ... • The museum • The encounters leading up to and extending the museum visit	**Connect Cultures and Other Content Areas** • Explain how place influences the lifestyles, customs, and traditions of a society • Explain how lifestyle, customs, and outlooks can be conveyed by objects such as artifacts, print material, art, and photographs • Compare the culture depicted in a museum exhibit with contemporary culture • Compare the way a museum depicts a culture with historical accounts • Draw conclusions about the level of technology in the encountered culture • Compare how art and history communicate the lifestyles, customs, and beliefs of a culture • Compare the characters and problems in works of art, drama, and literature with the characters and problems depicted in the museum • Compare and contrast the functions and effectiveness of works of art and museums	

ENCOUNTER	LEARN	CREATE
	Interact and Reflect • Explain personal responses to a work of art or museum exhibit, citing specific details from the work • Experiment with multiple solutions to artistic problems • Explain interpretations and artistic decisions to peers • Provide feedback clearly and constructively, citing specific detail and offering alternative suggestions • Analyze collaborative processes and offer constructive suggestions for improving planning, rehearsal, and production • Establish and apply informed criteria for evaluating the effectiveness of encountered and created works	**Review ...** • The created museum exhibit • The trunk show • The museum guidebook • The musical performances • The dance performances

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MUSEUM IN PROGRESS

What is *Museum-in-Progress*?

Students design, install and interpret an exhibition in their school, based upon the curriculum. Students are trained in the functions of a museum by interviewing a museum staff as they work "behind-the-scenes." To construct the *Museum-in-Progress* (MIP) exhibition, students research a subject, then create and collect artifacts to illustrate the subject. Students install the artifacts, host an opening night and conduct tours for the school and community. A catalogue documents their research and becomes a reference source for future classes.

As students tour "behind-the-scenes", they see how curators, technical service crews and artists work together to create exhibitions. Students experience how a museum staff solves problems as they prepare exhibitions. While touring museums, students study how exhibitions convey information and encourage visitors to think.

Students brainstorm what artifacts need to be created or collected for the exhibition. Throughout the year, teachers save students' projects as they study the curriculum/exhibition theme. Information about the artifacts is entered into a computer and edited to print labels and a catalogue. Stories and sketches are added. Students receive the catalogue as documentation of their creative work and the exhibition.

As students arrange the artifacts, they refer to the museum visits for answers to their display questions: Which artifacts need to be placed together? What do the labels need to say? What information do we want visitors to gain from touring the exhibition? By experimenting with different arrangements, students learn how to organize and prioritize information to convey their theme. Students begin to distinguish between the content of an exhibition, and how the content is conveyed. They decide what media or technology to use, and how the content can be presented to engage visitors in the learning process.

Excitement mounts on MIP opening nights. How will the public react? Will they look at the artifacts and read the labels? Can the student tour guides, answer the myriad of questions visitors will ask? By the time visitors exit, they have learned something new about the theme and museums, and especially the quality of work and depth of information students can accomplish. With the skills they have learned, students and teachers can continue to create exhibitions based upon any curriculum goal.

In creating a learning environment for the school and its community, students shift from receptors for knowledge, to curators who are initiators of inquiry-based learning experiences. Students become teachers.

MUSEUM IN PROGRESS

Objectives

1) Motivate students to develop life-long learning skills by researching, interpreting, displaying and preserving information and primary artifacts.

2) Facilitate in-depth comprehension of subjects by strengthening, applying and communicating students' knowledge through a variety of methods and media.

3) Create interdisciplinary, interactive environments which stimulate and meet learning needs.

4) Establish on-going networks between schools, museums and communities to share resources.

5) Increase awareness of how to learn from human resources, primary documents and artifacts.

6) Establish a network of teachers and museum staff, who can continue to develop museum-school collaborations.

Museum-in-Progress (MIP) was conceived by Peg Koetsch, director of *Education Matters*. MIP was piloted in Seattle, Washington, and Madison, Wisconsin, when Peg was the Education Coordinator for the Seattle Art Museum and the Madison Art Center. Peg has directed education programs for the Herbert F. Johnson Museum, Cornell University, New York; the Seattle Art Museum, Washington, and the Madison Art Center, Wisconsin. Currently, Peg is developing a model for *Museum-in-Progress* to be implemented in education and community centers nation-wide.

MUSEUM IN PROGRESS

Major Steps

1. Introduce **Museum-in-Progress** to students, teachers, administration, community representatives and participating museum staff.
2. Develop **Museum-in-Progress** exhibition theme.
3. Determine student involvement and responsibilities.
4. Tour museum exhibitions to analyze and compare their contents and design elements.
5. Interview museum staff and tour "behind-the-scenes."
6. Assign roles and responsibilities, and develop timelines for responsibilities.
7. Identify, create and/or collect artifacts to be included in the exhibition.
8. Research and describe artifacts for exhibition labels and catalogue.
9. Create timeline on historical developments related to exhibition theme and artifacts.
10. Compose and print catalogue. Create and distribute invitations and publicity materials.
11. Install artifacts and labels by practicing different arrangments.
12. Rehearse greeters, tour guides and security guards for opening night.
13. Opening night events and tours for duration of exhibition.
14. De-install exhibition.
15. Evaluate **Museum-in-Progress** exhibition and program.

education matters

PEG KOETSCH
DIRECTOR
703.569.9378

6709 CANSEL COURT
SPRINGFIELD, VIRGINIA 22153

Evaluation for Museum-in-Progress Workshop
Arts Education Summit VIII
Environments for Learning: Museums of Madison

A. Stated below are the goals of the *Museum-in-Progress* workshop. Please circle the number that indicates your understanding of the information.

1. Understand how a museum is defined and its functions.

Very well		*Adequately*		*Need more information*
5	4	3	2	1

2. Am aware of the types of learning that can take place in a museum and interactive learning environments.

Very well		*Adequately*		*Need more information*
5	4	3	2	1

3. Understand the educational value of teaching with, and learning from, primary artifacts and resources.

Very well		*Adequately*		*Need more information*
5	4	3	2	1

4. Aware of content, context, and visitor issues that are considered when designing an exhibition.

Very well		*Adequately*		*Need more information*
5	4	3	2	1

5. Able to brainstorm themes for interactive learning exhibitions for my educational environment.

Very well		*Adequately*		*Need more information*
5	4	3	2	1

6. Understand the benefits of a *Museum-in-Progress* program.

Very well		*Adequately*		*Need more information*
5	4	3	2	1

B. Please circle your response to implementing a *Museum-in-Progress* exhibition in your educational environment, and briefly explain:

Could/will/cannot adapt to educational environment.

Please briefly explain why:

C. To prepare for implementation of the *Museum-in-Progress* program nation-wide, we need your input. Please check where you have had experience, and/or need more information.

	Have Experience	Would like more information
Correlating theme with curriculum objectives		
Scheduling/Creating a Timeline		
Preparing a budget		
Fundraising		
Establishing a network with a museum staff		
Establishing a network with the community		
Illustrations of a museum staff at work		
Training students to become a museum staff		
Creating artifacts for an exhibition		
Collecting artifacts for an exhibition		
Organizing information for a catalogue		
Designing an exhibition		
Creating an interactive exhibition		
Installing the exhibition artifacts, labels and lights		
Publicizing an exhibition		
Organizing an opening night		
Documenting the program		
Training tour guides		
De-installing an exhibition		
Tools to evaluate the program		

MUSEUM-IN-PROGRESS/Parts of a Museum	Page 1
Student: School: Date: Museum:	Below, write the name of the exhibit, where you found these examples:
Watch the VISITORS. Where do they:	
Walk in straight lines?	
Weave back & forth across the room?	
Stay in groups? ...	
or by themselves?	
Spend time reading the labels? ...	
or spend time looking at objects?	
How are the objects DISPLAYED?	
Protected behind glass?	
Without glass or a case?	
Placed as a group?	
or by itself?	
Suspended from the ceiling?	
Placed on pedestals?	
In their original environment?	
Can the object be touched?	
Find examples of LIGHT where:	
One spotlight shines on the object.	
More than one light is shining.	
The light is above the object.	
The light is placed below it.	
A window lets in natural light.	
Different COLORS are used to:	
Create a "real" setting for objects	
Call your attention to labels/signs	
Change wall colors for each exhibit	

Where can you find BANNERS/SIGNS/LABELS?	Page 2
Inside cases	
Flat on a wall	
Below your eye level	
Above your eye level	
At your eye level	
BANNERS or large SIGNS can contain:	
An exhibit's title or main idea.	
A picture, map or diagram.	
LABELS can describe:	
Name of object.	
Age of object.	
Where the object was discovered.	
What materials make up the object.	
How the object lived, or was used.	
If the object was removed from display.	
Information on a LABEL can:	
Ask a question.	
Share a quote.	
Include a map.	
Use a photograph or diagram.	
What AUDIO-VISUAL equipment is operating?	
Videotapes	
Telephones	
Slides	
Movies	
Computers	
Information on a TIMELINE can include:	
Changes over a period of years.	
History of objects/animals/people.	

FOCUS QUESTIONS: Why restore or renovate original art? What critieria and processes are used?

ENCOUNTER

- **Read articles about and view pictures related to the controversy over restoration of the Michelango ceiling in the Sistine Chapel**
- **View the original and the colorized versions of a film**
- **Visit the Agricultural Museum in Fort Benton, Virginia City, Nevada City, or other examples of restored and/or recreated historical settings**
- **Listen to music recorded in its original form and also to enhanced re-recordings, e.g., Winston Marsallis' recording at the Edison Museum**
- **Listen to ancient music performed on original or re-created instruments**

LEARN

Perceive and Analyze

- Identify the techniques and processes used in the visual arts, including cinema
- Explain, with supporting details, the ideas, feelings, or cultural values conveyed in the visual arts and in cinema
- Identify and explain what makes media, techniques and processes in a particular work effective
- Identify the elements and organizational principles which make restored settings effective
- Describe the uses of the elements and principles of music in a given performance
- Analyze and explain the ideas, feelings, or cultural values portrayed in a musical work
- Identify and explain the uses of elements in a given musical work that make it effective
- Analyze what changes may render once effective works—whether visual, cinematic, or musical—ineffective or less effective

CREATE

- Previsualize a restoration or renovation

ENCOUNTER

LEARN

Communicate

- Select photographs which demonstrate an understanding of how art, culture and history influence each other
- Demonstrate an understanding of the conventions, techniques, opportunities and responsibilities involved in restoring photographs
- Use media, techniques, and processes in the visual arts with sufficient skill to achieve intended effects
- Select and present details in writing with sufficient skill to achieve intended effects
- Choose topic and genre for writing based on purpose and audience, revise to express emerging meaning, edit to ensure that conventions are appropriate to audience, and publish
- Develop designs that use visual and aural elements to convey environments that enhance exhibits
- Demonstrate understanding of musical styles, forms, instrumentation, and techniques
- Improvise stylistically appropriate variations on original melodies
- Sing or play expressively, using dynamics, phrasing and interpretation effectively

CREATE

To curate an exhibit of historic and restored photographs ...

- **Select old photographs** which effectively depict an era or theme of American/Montana life
- **Copy, restore, tint, and/or retouch old photographs** to improve their effectiveness
- **Frame/mat** photographs and narratives
- Use **computer graphics** to manipulate images
- Write and display **background information** on each historic photograph
- Write and display **summary** of restoration process
- Prepare **advertising and promotion** for the exhibit
- Prepare a **brochure** cataloguing the collection
- Use **lighting and setting** to enhance the exhibit environment
- **Create and perform music** which synthesizes old and new styles

ENCOUNTER

Remember ...

- The controversy over restoration of the Michelango ceiling in the Sistine Chapel
- The original and colorized versions of the film
- The recreated historical settings
- The enhanced re-recordings of music
- The re-created ancient music

LEARN

Connect Cultures and Other Content Areas

- Identify similarities and differences in styles, subjects, techniques, and processes in two works of art from different eras or cultures
- Explain how technological processes can transform or restore an original work of art
- Compare elements, processes, and organizational principles in two different art forms and analyze the advantages and disadvantages of each
- Explain the function a particular work of art served in its culture
- Examine how cultural values influence artistic choices

CREATE

ENCOUNTER

Remember ...

- The controversy over restoration of the Michelango ceiling in the Sistine Chapel
- The original and colorized versions of the film
- The re-created historical settings
- The enhanced re-recordings of music
- The re-created ancient music

LEARN

Interact and Reflect

- Collaborate to arrange the exhibit and to create the environment
- Constructively suggest alternative ideas for selection, arrangement, and design
- Analyze the collaborative processes and suggest ways that planning, promoting, and presenting could be improved
- Articulate and support responses to a work as a whole and to specific parts of a work
- Justify artistic decisions with skill and confidence
- Use appropriate criteria to evaluate the need for and the quality of restoration
- Explain the ethical and artistic principles that apply to restoration projects
- Become constructive and critical members of a community of interactive, creative human beings

CREATE

Review ...

- The collected and restored photographs
- The framing/matting processes
- The written information accompanying the photos
- The promotion for the exhibit
- The brochure
- The environment for the exhibit
- The music

- Donate copies of images to local museums or library and/or make a traveling exhibit

Assessment for Restoration/Rennovation = Reinvention? Curriculum Cycle

The culminating activity of the Restoration/Renovation = Reinvention cycle is a historical photography exhibit which includes photographs copied, restored, tinted and/or retouched by students.

Sample Task/Performance/Product: Photography Exhibit

1. The student will:

    a. select appropriate photographs for exhibit
    b. interview at least three people who knew subjects of photograph
    c. write factual description of photograph
    d. optional: write a fictionalized account of event leading to photograph
    e. frame/mat photograph and narratives
    f. curate the exhibit (collaborate to select music, lighting, setting.
    g. fulfill duties as team member for planning, advertising exhibit

2. The student may choose to perform/produce in the following ways:

    a. exhibit photo "as is"
    b. restore and touch-up photo
    c. tint and/or paint photograph

3. Before beginning the task, the student will submit a plan or proposal which will:

    a. describe the photographic image and its origin
    b. list potential subjects to interview
    c. suggest possible ways to exhibit photograph
    d. contain a statement about the value of exhibit to community

4. An ongoing requirement for the Arts and English student is the journal/sketchbook. For this task, the journal/sketchbook will:

    a. record and edit interviews
    b. include sketches of places, people encountered in researching photographic images
    c. sketch exhibit plan

5. A part of any project for the Arts and English student is self-evaluation (written or oral). Self-evaluation for this task will:

    a. focus on the degree to which outcomes, as listed in curriculum, are achieved
    b. make recommendations for future projects and how this one may have been improved
    c. analyze what the student learned about self, others, and the community

6. Creative Acts for students in the Arts and English Curriculum must be culturally significant and open to the community. For this project, external validation will include:

    a. comment sheets collected at exhibit
    b. local journalist's coverage
    c. analysis of verbal and written comments in terms of quality and cultural significance
    d. copies of images (negatives/prints) donated to appropriate repository
    e. possible travelling exhibits

Criteria for Scoring Rubric

ADVANCED

a. Student work demonstrates highly successful skills in Perceiving and Analyzing:
Choices are informed by careful observation and integration of information from various sources.

b. Student work demonstrates highly successful skills in Reflecting and Interacting:
Student clearly recognizes own personal strengths and weaknesses and is able to select, justify selection, and discuss own work. Student work demonstrates responsive listening and accurate recording skills. Student works positively on a team and often assumes leadership roles.

c. Student work demonstrates ability to connect art experiences to cultures and other content areas:
Student easily identifies, analyzes, and judges various dimensions of context in which photographs are created and interpreted. Student selects accurate and appropriate language for narratives to accompany display and edits original material.

d. Student work demonstrates a highly successful Creation and/or Performance:
Innovative displays are designed. The student made frequent use of previsualizing; sketching and/or diagramming. Fictionalized account has strong voice and style. Edited material is cohesive and shows synthesis. The student demonstrated the ability to empathize with the needs of audiences.

PROFICIENT

a. Student work shows evidence of developing skills in Perceiving and Analyzing:
Student has used observation skills and collected information from various sources.

b. Student work shows evidence of developing skills in Reflecting and Interacting:
Student can recognize own strengths and weaknesses when guided and selects with justification. Student contributes to group.

c. Student work shows evidence of developing ability to make connections:
Student can identify contextual clues and use generally correct language in accompanying explanations.

d. Student work contains elements of a successful Creation/Performance:
The display and fictionalized account are interesting and pleasing.

BASIC

a. Skills in Perceiving and Analyzing are not yet evident:
There is noticeable awkwardness in making choices as observation and experience base are weak.

b. Skills in Reflecting and Interacting are not yet demonstrated:
The student has difficulty understanding and applying criteria to own work and work of others. May not contribute well to team and does not lead.

c. Student is not yet able to make connections:
Only one aspect of the photograph is attended to and the student has difficulty reconciling possible inconsistencies. Language of narratives contains errors and does not contribute to understanding.

d. The Creation/Performance is not successful:
The display followed lead of teacher and does not excite audience. Little planning was evidenced.

Framework for Aesthetic Literacy K

Framework Integrates English & the Arts

The *Framework for Aesthetic Literacy* provides a model for integrating the study of the arts and English/language arts in schools, kindergarten through high school. It has several components:

The **Instructional Guide** describes the philosophy, purposes and curriculum design of the framework, suggests ways the curriculum can be implemented, provides Content and Delivery Standards, and offers suggestions for assessment.

The **Curriculum Cycles** model experiences through which students learn by encountering the arts and making works of art. Presented at the elementary, middle and high school levels, these cycles are based on state and national standards. They also serve as models for curriculum development based on locally approved achievement standards and available resources. Each cycle is accompanied by suggested assessment techniques, activities and/or resources.

A brief **Videotape** about the framework, its development and its use is available to schools, parent groups, teachers, community organizations and others who are interested in this integrated concept.

Presentations by members of the curriculum development team are also available on a limited basis. These presentations are scheduled at several educational conferences during the fall and winter of 1994. A two-day **Conference** about the framework will be scheduled late in 1994. At these presentations and conferences, schools interested in integrating English and the arts will receive copies of the Framework and learn how they can apply for model school funding. Applications are due January 30, 1995.

Approximately $73,000 for training and supplies will be distributed to model school sites during the spring and summer of 1995. About $124,000 will help model schools make this framework a reality during the 1995-96 school year.

For more information about any of these components of the Framework for Aesthetic Literacy project, contact Jan Hahn, English/Language Arts Specialist (444-3714), or the Arts Education Specialist at the Office of Public Instruction, P.O. Box 202501, Helena, MT 59620-2501.

Aesthetic Literacy Pays Dividends

Aesthetic literacy—the ability to use and understand the languages of our civilization— is the basis for all education. Nationally acclaimed music educator Charles Fowler notes, **aesthetic literacy**:

teaches students that self-discipline is required to achieve success, a lesson that has the power to improve performance not just in the arts, but throughout the curriculum. Research has shown that students who take music lessons achieve at higher levels academically than their peers because they have learned that "practice makes perfect." (National Commission on Music Education, 1992) That lesson of self-discipline is taught by all the arts.

facilitates communication and understanding within and across cultures. Because the arts connect us with people and experiences other than our own, they lure us into taking that crucial first step in someone else's shoes. Once we have taken that step and have seen the world through other eyes, we experience what Scout did on Boo Radley's porch in *To Kill a Mockingbird.* Seeing the world as Boo saw it, she could never really hate or fear him again.

emphasizes craftsmanship. As students create works of art and explore the artwork of others, they learn the importance of detail. They learn that painstaking care, patience, and "being a perfectionist" pay off in the finished product.

reveals meaning that we can't discover any other way. Other disciplines can provide information, accumulated knowledge, and data, but the arts provide insight, understanding, and wisdom. Science can explain the phenomenon of a sunrise, but it takes a poet—like Emily Dickinson—to convey its emotional power. Similarly, history may record the influence of Christianity on the Renaissance, but only the arts reveal the breadth, depth, and texture of religious faith at that time.

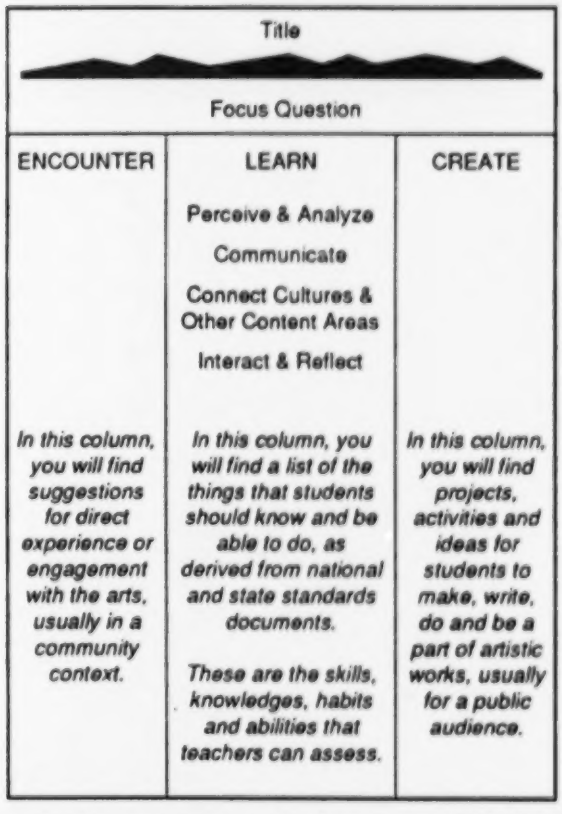
encourages innovation, rather than imitation. To create works of art, students must express their own knowledge, experience, or attitudes, rather than replicate the knowledge, experience, or point of view of their teacher. It is this innovative thinking that has produced not only the great artists, but also great scientists and inventors. After all, it was Einstein, not Picasso, who asserted that "Imagination is more important than knowledge."

Framework Bridges
Standards and Practice

How does this integrated curriculum work?

Learning experiences for students are organized into "Cycles." Each Cycle is constructed around three major components: students **Encounter** and **Create** art and in the process, they **Learn**.

The illustration of a Cycle, below, shows that in the center of learning is an inventory of what students should know and be able to do as a result of the activities in this Cycle. Students will learn to perceive and analyze, to communicate, to connect cultures and other content areas to the arts and English/language arts, and to interact and reflect (see *Content Standards for Aesthetic Literacy* at right).


Title
Focus Question
ENCOUNTER
LEARN
Perceive & Analyze
Communicate
Connect Cultures & Other Content Areas
Interact & Reflect
CREATE
In this column, you will find suggestions for direct experience or engagement with the arts, usually in a community context.
In this column, you will find a list of the things that students should know and be able to do, as derived from national and state standards documents.
These are the skills, knowledges, habits and abilities that teachers can assess.
In this column, you will find projects, activities and ideas for students to make, write, do and be a part of artistic works, usually for a public audience.

The Cycle serves as a bridge between standards (national, state or local) and classroom activities. It helps teachers design learning experiences that will engage students and ensure their achievement.

In many cases, students and teachers will begin with a discussion of the **Focus Question**, after which they will move into a creative project or an encounter, a direct experience with works of art by others: books, films, exhibitions, performances, etc.

Throughout a Cycle, students and teachers will engage in frequent research, reading, discussions and critiques in which students learn to analyze their work, apply their own judgements, and use a broad spectrum of communication skills.

Teachers will use multiple assessment techniques to chart and review student achievements and progress, including journals, student self-assessment, peer assessment, portfolios, performances and process-folios.

Creative projects will often be presented to a community audience.

This framework will create a spirit of searching and discovery in the classroom as students and teachers work together to find answers to their own questions.

Content Standards for Aesthetic Literacy:
Learning in Visual, Literary and Performing Arts

Students will LEARN to Perceive and Analyze

Students should have an informed acquaintance with exemplary works of visual, literary and performing arts from a variety of cultures and historical periods. They should be able to develop and present basic analyses of works of art from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines. Students will:

- practice effective strategies for critical listening, reading and viewing
- identify basic elements, devices and characteristics of the arts
- expand vocabulary to increase understanding
- compare and contrast in order to understand and evaluate
- question, think and respond critically and creatively

Students will LEARN to Communicate

Students should be able to communicate at a basic level in dance, music, theater, and the visual arts. They should be able to communicate proficiently in the language arts and in at least one art form. Students will:

- determine audience and purpose
- convey meaning and expression through products and performances in the arts
- create a variety of products, using various media, genres and styles
- purposefully select media, images, form or techniques
- integrate past experiences/ performances to generate new works
- learn processes of selection, practice, revision, and publication, production, or performance

Students will LEARN to Connect Cultures and other Content Areas

Students should be able to relate various types of arts knowledge and skills within and across the arts and other disciplines. Students will:

- understand cultures through language and the arts
- use systematic processes to gather and develop knowledge
- learn problem-solving skills and reasoning techniques
- use skills and knowledge in creative ways across disciplines
- appreciate and understand individuality and community

Students will LEARN to Interact and Reflect

Students should develop attributes of self-discipline, cooperation, responsibility, and reflectiveness in the performance, production, and processes of the arts. Students will:

- collaborate and cooperate effectively with others for publication, performance, or production
- initiate, evaluate and adapt to change as necessary
- communicate personal perceptions in appropriate ways
- relate aesthetic experiences to personal knowledge
- understand the arts as a means of personal and community enrichment
- evaluate own work and work of others

Framework Emphasizes Learning and Makes Real World Connections

The Framework for Aesthetic Literacy will:

- open up new ways for students to learn. Students and teachers will ask the questions together—and then search for answers.
- help students, teachers and schools participate in the community.
- reach different students in different ways. Allow students to learn in ways that are natural to them and challenge them to explore and try methods that are new or more difficult.
- let students discover the joy and power of understanding and knowledge.
- make the process of discovery central to learning.
- allow students and teachers to work together to find connections between and among the traditionally separated disciplines of music, literature, art, dance and theatre—and other curricular subjects.
- provide a model for real, constructive assessment wherein the value of student work is related to purpose and design as well as to accepted practices and standards.
- encourage innovative teachers to adapt curriculum and assessment in order to meet students' needs.
- encourage schools to implement policies and procedures that are most conducive to teaching and learning.

This framework seeks to break down the traditional walls between the classroom and the community. In using the framework, teachers and students will experience together a broad range of cultural events:

- plays
- art exhibits
- powwows
- films
- poetry readings
- dance performances
- recitals
- crafts shows

Students will develop abilities to analyze their experiences through readings, discussions and written responses. They will learn to find connections between their lives and the works of art they encounter.

This framework also advocates the production of works of art for an audience. Often, the teacher or the class is the only audience for artistic production. A community audience is another key to this framework:

- other classes in the school
- students in another school
- seniors at a local center
- people visiting museums
- children at a nearby day-care facility
- participants in a community festival
- audiences for special events, and sporting events
- people watching local television stations or listening to local radio stations

"Aesthetic" Broadens "Literacy"

This framework broadens the traditional concept of literacy to include the knowledge base and perception necessary to experience, interpret and respond to print, images, sound and movement. Aesthetic literacy also expands the communication context beyond the verbal, to musical, movement and visual languages.

In our society, spoken and written language, primarily English, is generally accepted and understood. But we use other languages in our daily work with far less conscious understanding of their power and function. Visual language is used for communication in art, advertising, film, television, newspapers, computer programs, magazines and more. Visual messages in all these media carry meaning just as words do in verbal language. If we are to be literate in the visual language, we must understand its usage, its parts and how meaning is constructed through it.

The same is true in the languages of sound (music) and of movement (dance and theatre). We know that music often triggers emotional or physical response, but what are the specific qualities or attributes that cause this? How are the elements of a dance or a play combined to convey meaning in a particular way?

In all these languages, how does the experience and background of the audience—whether they are readers, listeners or viewers—color their understanding of the message being communicated?

These are the questions that the *Framework for Aesthetic Literacy* investigates. This model encourages teachers and students to work together to look, listen, write, explore, make, read—and ultimately, understand.

Framework Supported by Federal Grant

This integrated curriculum project is supported by a grant from the Fund for Improvement and Reform of Schools and Teaching of the United States Department of Education and administered by the Montana Office of Public Instruction. It is a three-year project consisting of a year for development and writing (1993-94), a year for publicity and selection of three to five model schools (1994-95), and a year for piloting the framework in these model schools (1995-96).

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Office of Public Instruction
P.O. Box 202501
Helena, Montana 59620-2501